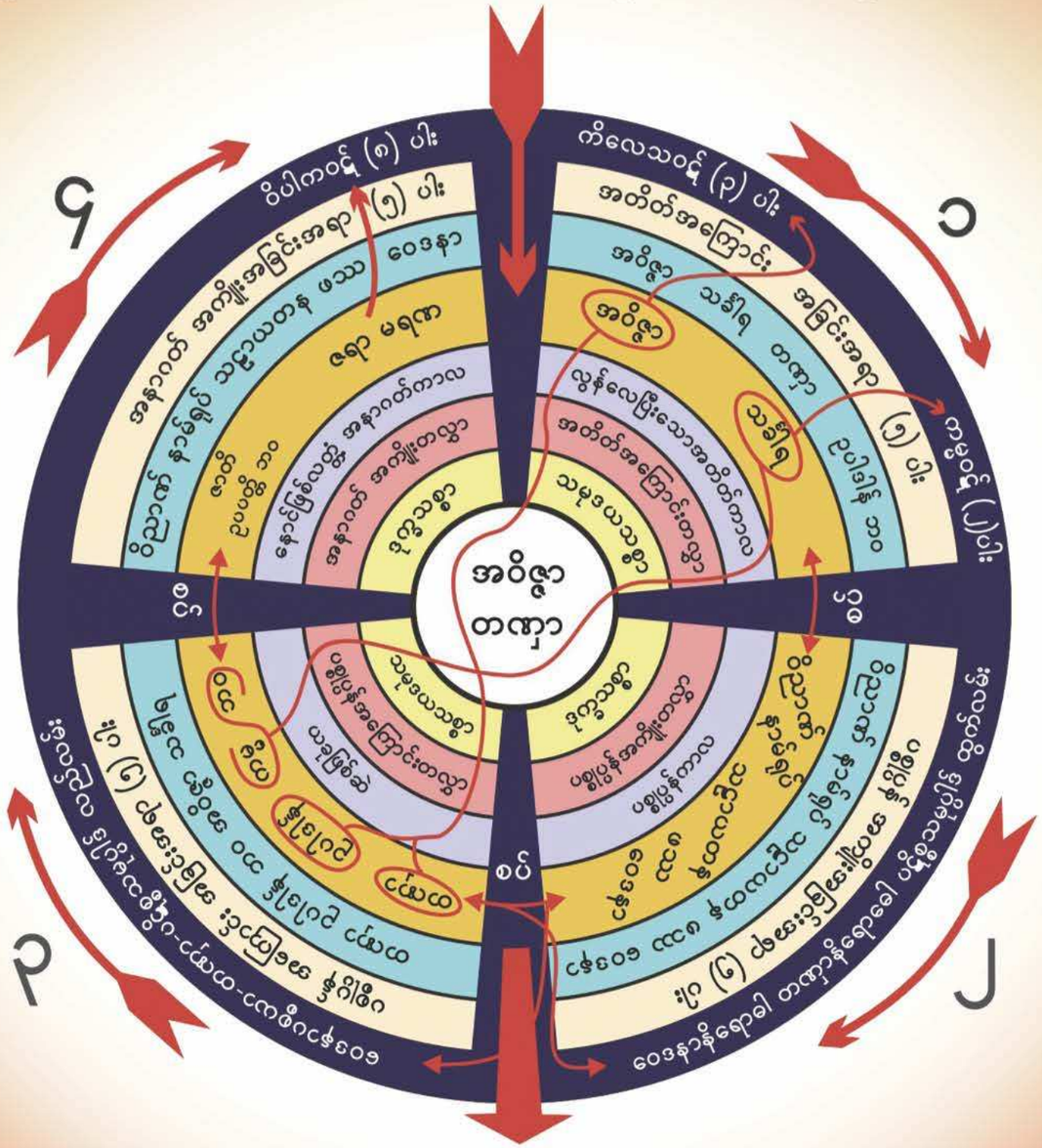
The Wheel of Becoming: Bhava-Cakka Series

INTRODUCTION TO THE MOGOK SAYADAW'S CYCLE DIAGRAM

A Beginner's Guide to the Law of Dependent Origination *Vol. 2*



Sao Dhammasami @ Bhikkhu Indasoma Siridantamhapalaka

Understand while it happens - Mogok Sayadaw

Namo Tassa Bhagavato Arahato Sammāsambuddhassa

To

Venerable Bhaddanta Dhammasami
Ph.D(Candidate) Peace Studies Program,M.A(Pali)
International Buddhist Studies College,MCU, Thailand

Date: 23/08/2023

"Paṭiccasamuppādañca vo bhikkhave desessāmi"
(O bhikkhus, I shall teach you Dependent Origination)

Venerable Sir,

We, Daw Sudasana and Daw Surosana, respectfully approach you with deep reverence and humility.

"Yo paṭiccasamuppādaṃ passati so dhammaṃ passati, yo dhammaṃ passati so paṭiccasamuppādaṃ passati"
(One who sees Dependent Origination sees the Dhamma; one who sees the Dhamma sees Dependent Origination)

We humbly request you to compose and publish comprehensive texts on Paṭiccasamuppāda (Dependent Origination), specifically:

1. A Teacher's Manual (Dhammācariya Paṭiccasamuppāda Pāli-Aṭṭhakathā)
2. A Student's Textbook

The profound teaching of Dependent Origination, beginning with "Avijjā paccayā saṅkhārā, saṅkhāra paccayā viññāṇaṃ..." (From ignorance arise formations, from formations arises consciousness...), represents one of Buddhism's most essential and profound teachings.

Given your extensive knowledge, wisdom, and dedicated service to the Buddha Sāsana, we believe you are uniquely qualified to make this complex teaching accessible to contemporary students and practitioners of the Dhamma.

"Dhammo have rakkhati dhammacārī"(Indeed, the Dhamma protects those who practice the Dhamma).May the Buddha Sāsana flourish.

Your devoted disciples and Sisters,

Daw Sudasana,Ph.D (Candidate),Buddhist Studies,IBSC

Daw Surosana,Ph.D (Candidate),Buddhist Studies,IBSC

Ciraṃ tiṭṭhatu sāsanaṃ Buddhasāsanaṃ ciraṃ tiṭṭhatu (May the Buddha's Teaching long endure)

နမော တဿ ဘဂဝတော အရဟတော သမ္မာသမ္ဗုဒ္ဓဿ

ပူဇနီယဿ ဘဒ္ဒန္တ ဓမ္မသာမိ
Ph.D (Candidate) Peace Studies Program, M.A (Pali)
International Buddhist Studies College, MCU, Thailand

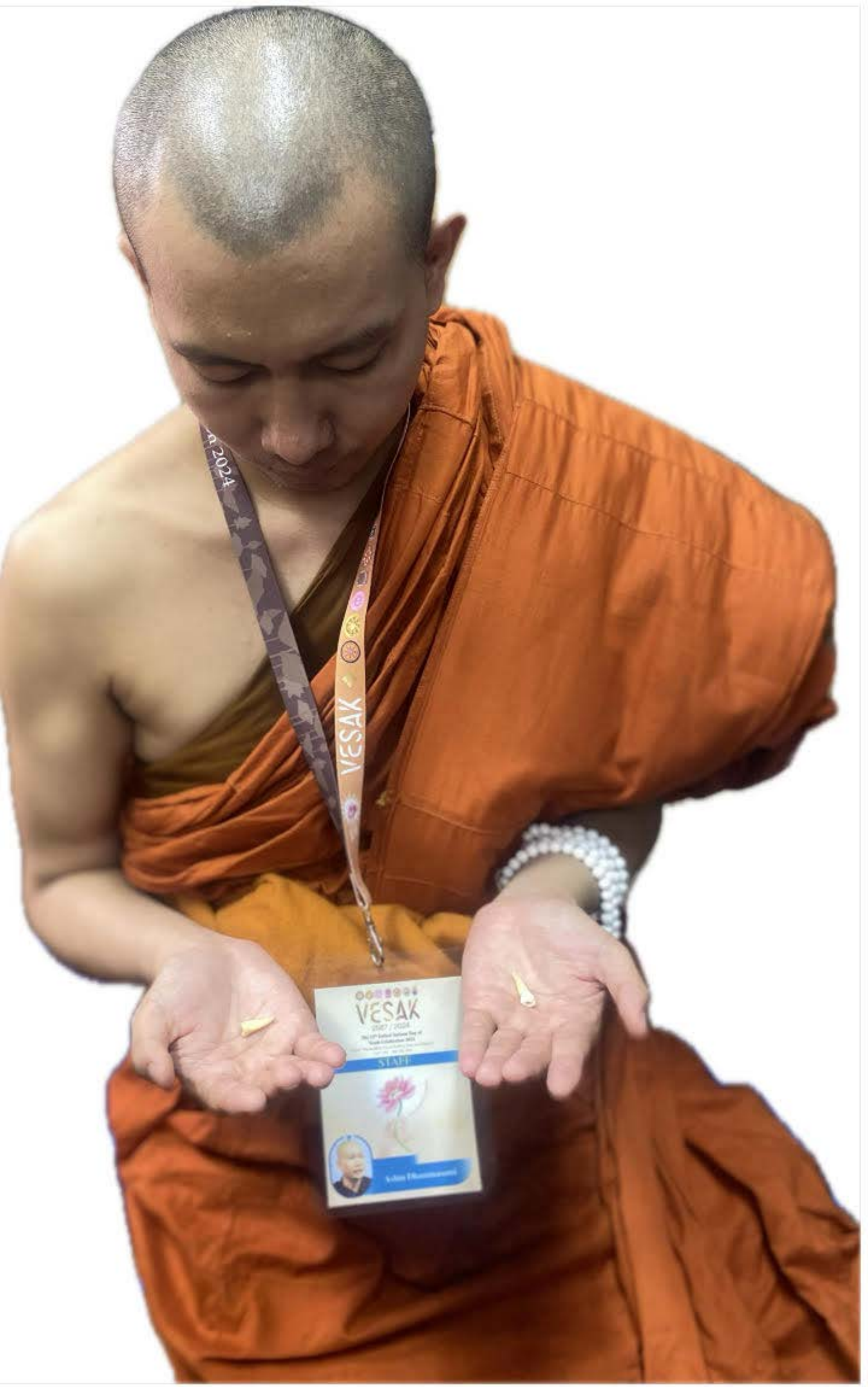
"ပဋိစ္စသမုပ္ပာဒ္ဓ ဝေါ ဘိက္ခဝေ ဒေသေဿာမိ"

ဘန္တေ၊

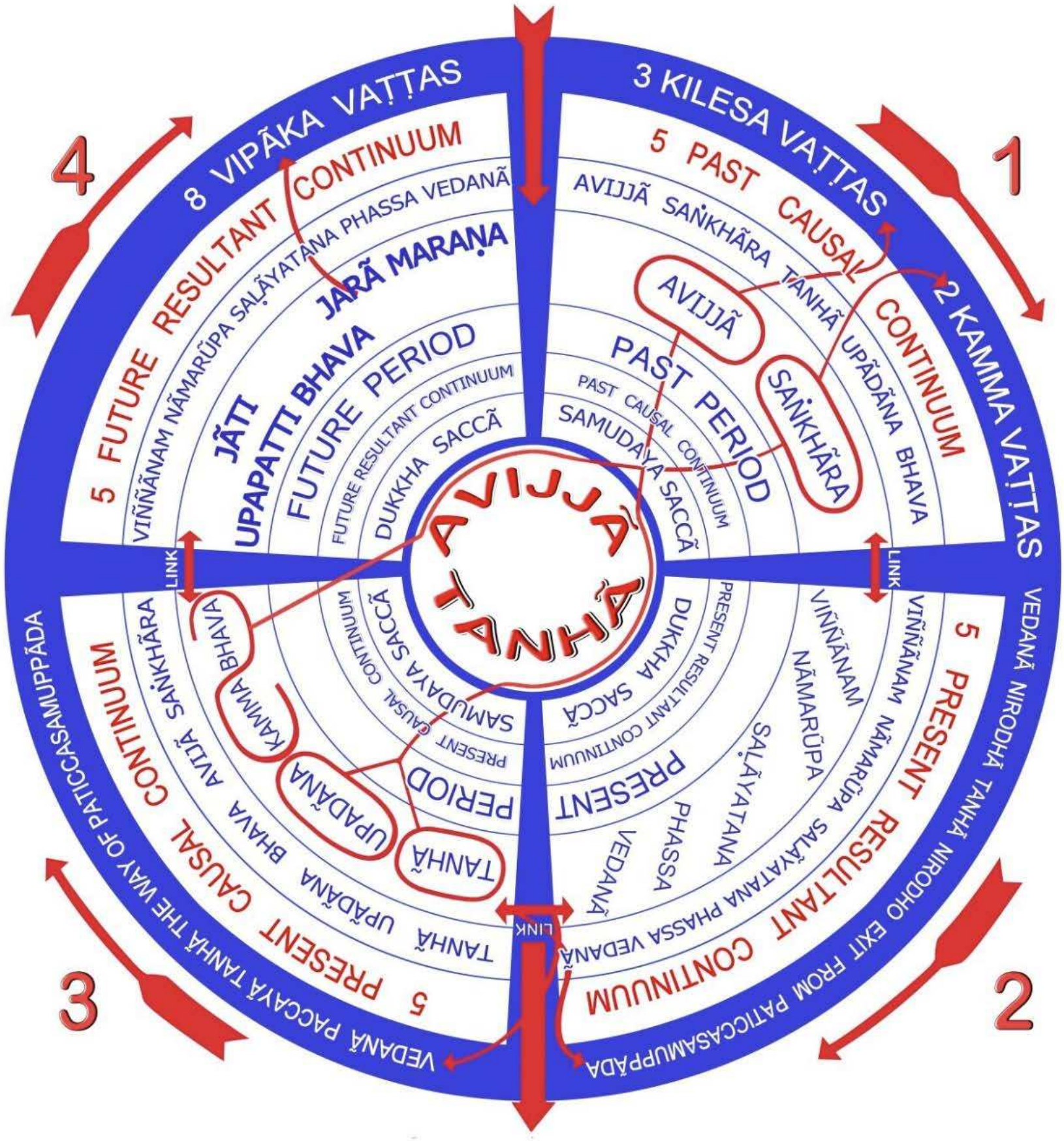
မယံ၊ သုဒသနာ စ သုရောသနာ စ၊ တုမ္ဟာကံ ပါဒေ သိရသာ ဝန္ဒာမ.
"ယော ပဋိစ္စသမုပ္ပာဒံ ပဿတိ သော ဓမ္မံ ပဿတိ၊ ယော ဓမ္မံ ပဿတိ သော ပဋိစ္စသမုပ္ပာဒံ ပဿတိ"
ဘန္တေ၊ မယံ တုမ္ဟေ အာယာစာမ ပဋိစ္စသမုပ္ပာဒ-ဝိသယေ ဒွေ ပေါတ္ထကာနိ လိခိတုံ၊ ပကာသေတုဉ္စ
၁. အာစရိယာနံ ဟတ္ထပေါတ္ထကံ (ဓမ္မာစရိယ ပဋိစ္စသမုပ္ပာဒ ပါလိ-အဋ္ဌကထာ)
၂. သိဿာနံ ပေါတ္ထကံ
ပဋိစ္စသမုပ္ပာဒေါ ဟိ ဂမ္ဘီရော၊ ယဒိဒံ "အဝိဇ္ဇာ ပစ္စယာ သင်္ခါရာ၊ သင်္ခါရ ပစ္စယာ ဝိညာဏံ..." တိ အာဒိ
အယံ ဓမ္မော ဗုဒ္ဓဿ သာသနေ အတိဝိယ ဥတ္တမော ဂမ္ဘီရော စ ဟောတိ
တုမ္ဟာကံ ဗဟုသစ္စံ၊ ပညဉ္စ၊ ဗုဒ္ဓသာသနေ ဥဿာဟဉ္စ ဒိသွာ၊
မယံ သဒ္ဒဟာမ တုမ္ဟေ ဣမံ ဂမ္ဘီရံ ဓမ္မံ ပါကဋံ ကာတုံ သမတ္ထာ'တိ.
"ဓမ္မော ဟဝေ ရက္ခတိ ဓမ္မစာရိံ" တုမ္ဟာကံ သဒ္ဓါ-သိဿာ စ ဘဂိနိယော စ၊

Sudasanā, Ph.D (Candidate), Buddhist Studies, IBSC
Surosanā, Ph.D (Candidate), Buddhist Studies, IBSC

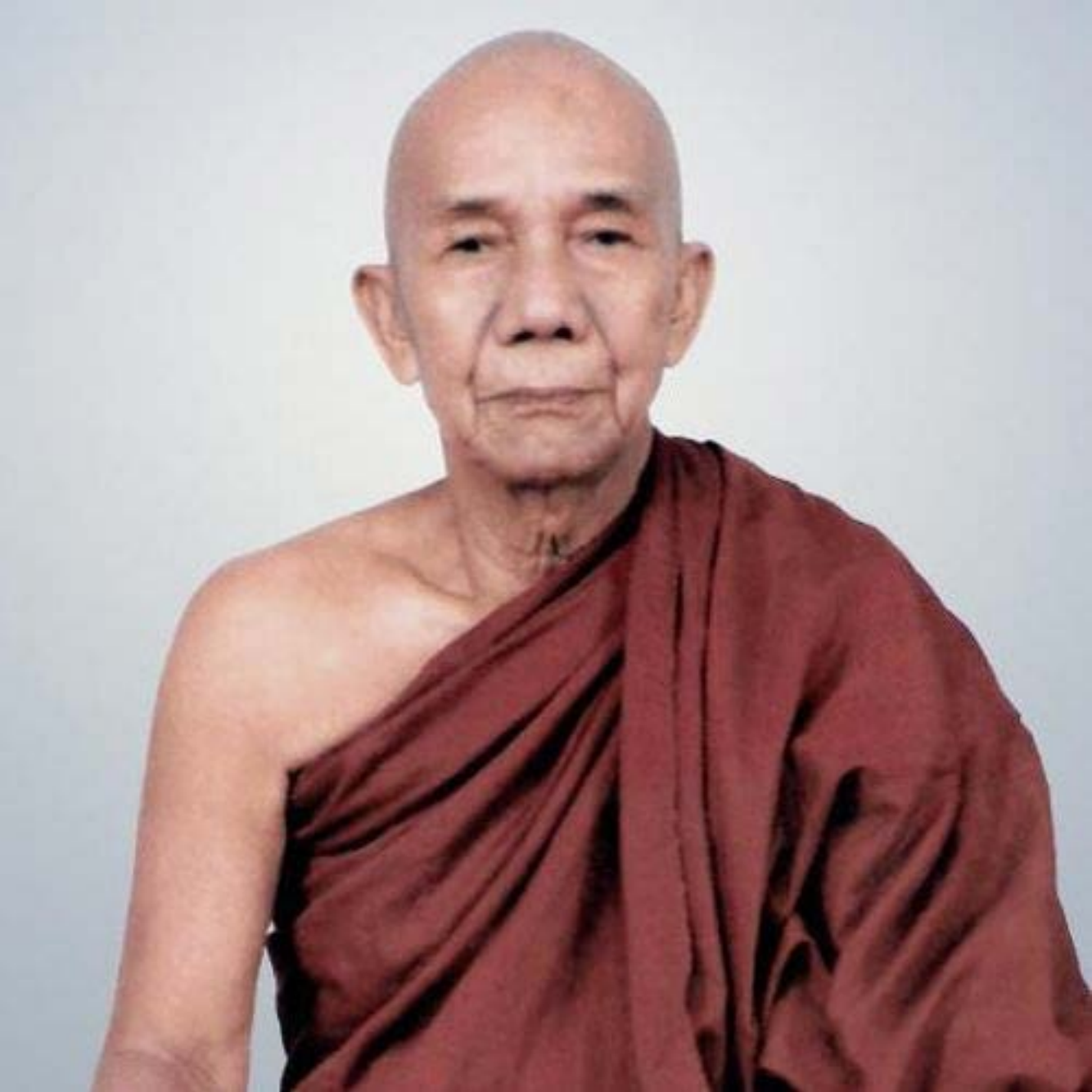
စိရံ တိဋ္ဌတု သာသနံ ဗုဒ္ဓသာသနံ စိရံ တိဋ္ဌတု


VESAK
STAFF

PATICCASAMUPPĀDA(DEPENDENT ORIGINATION)



1The Picture of Law of Dependent Origination By Mogkok Sayardawgyi



Most Venerable Dr Ashin Agganyana

Honoring Venerable Sayardaw Karrunika's Blessings

I had the privilege of encountering an extraordinary individual during my time at the Monlae Forest Meditation Center. The Abbott and patron of the Monlae Forest Vipasana Meditation Center, a venerable monk known as Sayardaw U Karrunika, played a pivotal role in my spiritual journey. Under his guidance, I embarked on a profound learning experience that left an indelible mark on my life. Every morning, we delved into the teachings of Buddha through the study of Buddhist scriptures. Venerable Sayardaw U Karrunika made it a practice to assess our understanding with morning exams. These daily assessments challenged us to internalize the wisdom of the Buddha's teachings and put our knowledge to the test.

In the evenings, after the structured meditation sessions had concluded, we would gather for yet another enlightening experience. This time, it was in the form of "Mogoke Sayardawgyi Law of Dependent Origination (Teaching Aid) Question and Answers." This practice involved a cyclical exchange of questions and answers, deepening our understanding of meditation and the path to enlightenment. Venerable Sayardaw U Karrunika was not just a teacher but a guide who skillfully pointed out the subtleties of the meditation process, helping us navigate the intricate journey within ourselves.

The training provided by Venerable Sayardaw U Karrunika was truly unforgettable and profoundly valuable. It instilled a sense of self-confidence and deepened my understanding of Dhamma, the teachings of the Buddha. This newfound confidence was instrumental in preparing me for delivering Dhamma talks and sharing the profound insights I had gained through our rigorous study and practice.My time under the guidance of Venerable Sayardaw U Karrunika at the Monlae Forest Meditation Center was a transformative experience. His wisdom, dedication, and teachings have left an indelible impression on my spiritual journey, equipping me with the knowledge and self-assuredness necessary to share the profound wisdom of the Dhamma with others.

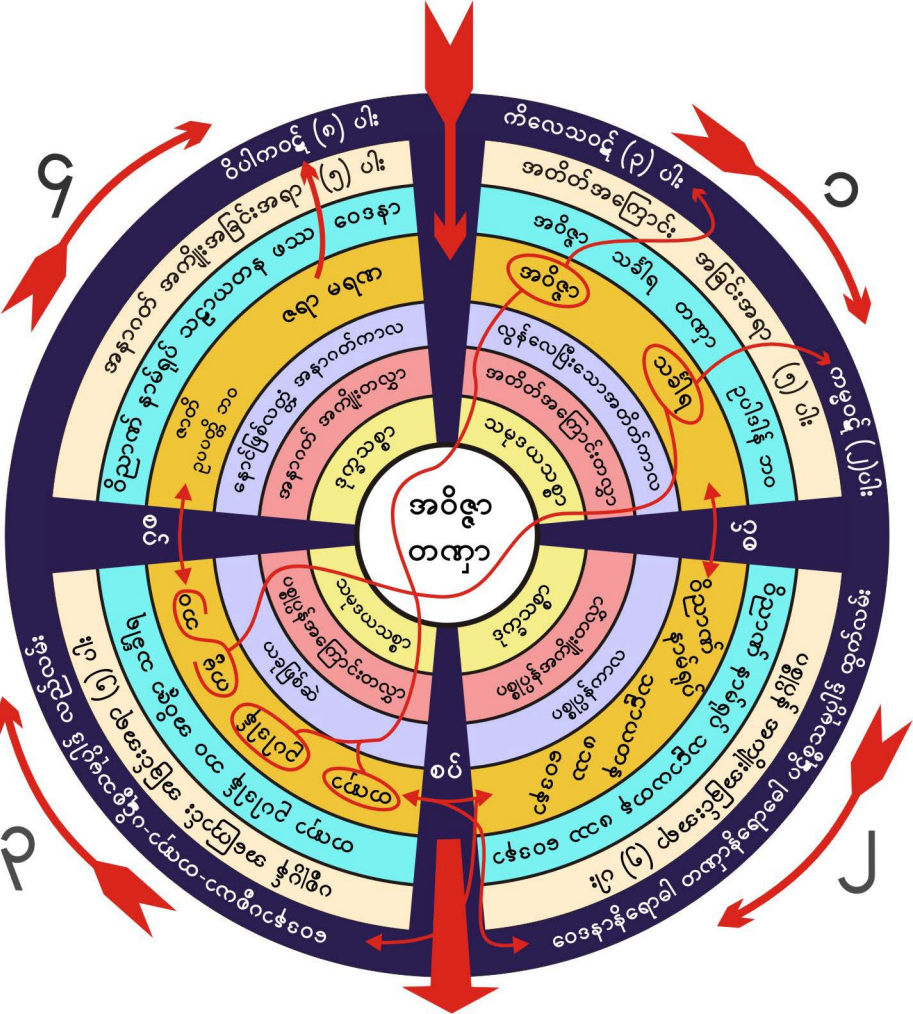
Bhikkhu Indasoma Siridantamahāpālaka

Thank Note!

At the Monlae Forest Meditation Center, I met Daw Khamarsari, a follower of the Mon Lae Sayardawgyi, who herself follows MoGoke Sayardaw Gyi's teachings. Daw Khamarsari is a source of wisdom and

guidance for those seeking enlightenment. During a journey to Maw lae Village, I assisted the Dhamma Meditation Trainer, utilizing MoGoke Sayardaw Gyi's teachings to guide meditation techniques. We navigated the Mogoke Teaching Aid Dhamma Circle, a reflection of the Sayardaw's wisdom. I learned from Nun Sayarlay Daw Khaymarsari, who helped me understand the essence of the Mogoke Sayardawgyi Cycle. After just two days of training, I could skillfully articulate the cycle's details, allowing me to assist the Meditation Trainer. I am eternally grateful to Nun Sayarlay Daw Khaymarsari for her selfless devotion and guidance. Her patience, wisdom, and practice deepened my understanding of meditation and enriched my appreciation for the interconnectedness of all beings. I am committed to carrying forward the torch of wisdom she ignited within me.

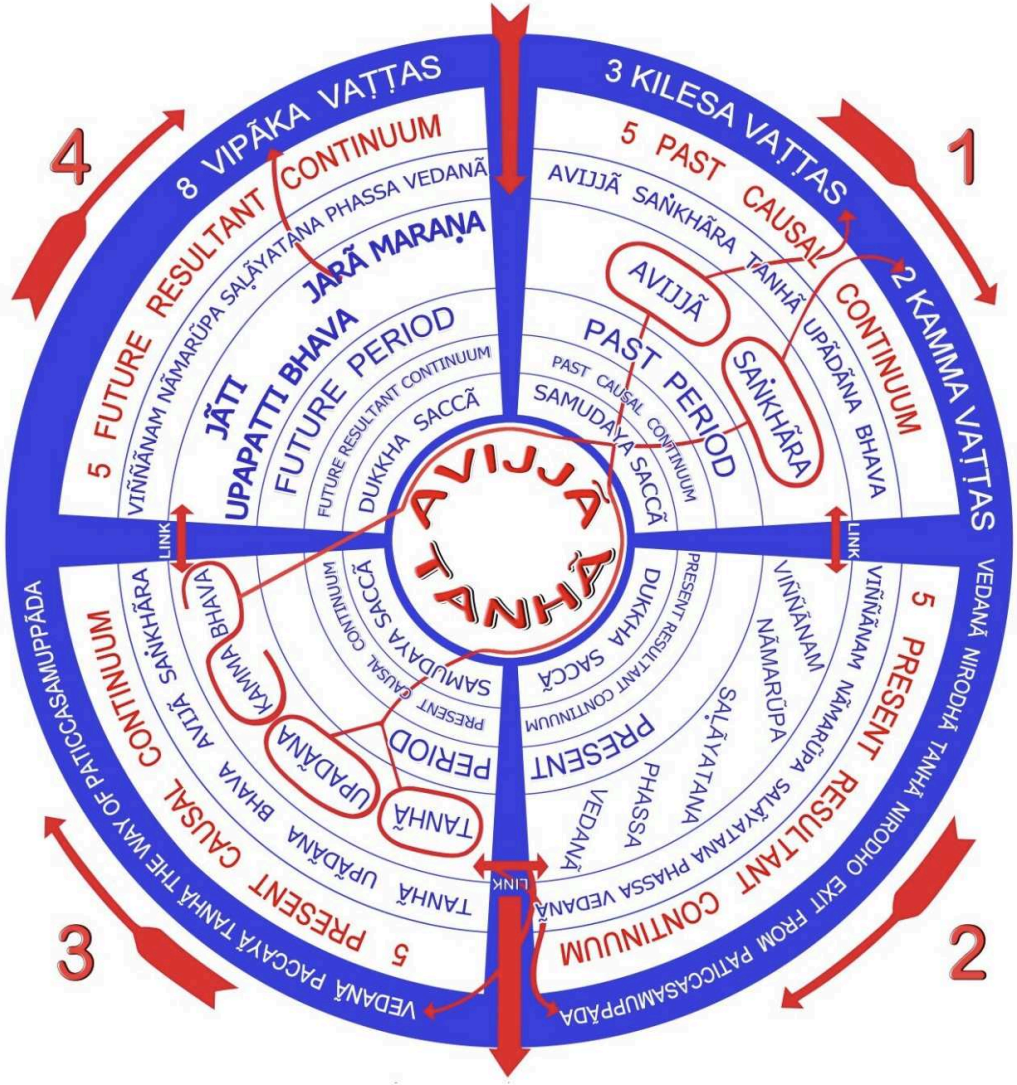
Bhikkhu Indasoma Siridantamahāpālaka


အဝိဇ္ဇာ
တဏှာ
ဝ
ဂ
စ
ဃ
ဒုက္ခသစ္စာ
သမုဒယသစ္စာ
နိရောဓသစ္စာ
မဂ္ဂသစ္စာ
ဒုက္ခသစ္စာတည်သော
သမုဒယသစ္စာတည်သော
နိရောဓသစ္စာတည်သော
မဂ္ဂသစ္စာတည်သော
ဒုက္ခသစ္စာ
သမုဒယသစ္စာ
နိရောဓသစ္စာ
မဂ္ဂသစ္စာ
ဒုက္ခသစ္စာ
သမုဒယသစ္စာ
နိရောဓသစ္စာ
မဂ္ဂသစ္စာ
ဒုက္ခသစ္စာ
သမုဒယသစ္စာ
နိရောဓသစ္စာ
မဂ္ဂသစ္စာ
ဒုက္ခသစ္စာတည်သော
သမုဒယသစ္စာတည်သော
နိရောဓသစ္စာတည်သော
မဂ္ဂသစ္စာတည်သော

Homage

Homage to the Blessed One, the Worthy One, the Fully Enlightened One.

PATICCASAMUPPĀDA(DEPENDENT ORIGINATION)



1The Picture of Law of Dependent Origination By Mogkok Sayardawgyi

Genesis of This Series

During the launch of the **Foundational Cycle Training-of-Trainers (ToT)** at **Mahachulalongkornrajavidyalaya University (MCU)**, **Sayalay Daw Surosana** and **Sayalay Daw Sudasana** attended my teacher-training program. In that training I introduced the **Experiential Learning Cycle (ELC)** method and demonstrated how to teach the **Law of Dependent Origination**—Mogok Sayadawgyi's Cycle Diagram—through modern, effectiveness-focused pedagogy. As Ph.D. candidates with dissertation topics related to Inside Meditation, they subsequently submitted an official request letter asking me to write a complete treatment of the Mogok Sayadaw Dhamma Cycle Diagram from basic to advanced levels. **That formal request became the seed of this book series.**

Sao Dhammsami @ Bhikkhu Indasoma Siridantamahapalaka

A Beginner's Guide to the Law of Dependent Origination Vol-2

The Wheel of Becoming: Bhava-Cakka Series

Introduction to the Mogok Sayadaw’s Cycle Diagram

A Beginner’s Guide to the Law of Dependent Origination Vol. II

Understand while it happens — Mogok Sayadaw

Compiled by Sao Dhammsami @ Bhikkhu Indasoma Siridantamahapalaka

The Office of Siridantamahapalaka

The Hswagata Buddha Tooth Relics Preservation Museum

The IMR Program

Copyright © 2024 The Office of Siridantamahapalaka. All rights reserved.

No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher, except in the case of brief quotations embodied in critical reviews and certain other noncommercial uses permitted by copyright law.

Publisher’s Cataloging-in-Publication Data:
A Beginner’s Guide to the Law of Dependent Origination Vol. I
Includes bibliographical references and index.

ISBN: **B0FSWH119Q**(ebook) www.amazon.com

Subjects: 1. Buddhism—Doctrines. 2. Dependent Origination (Paṭicca-samuppāda). 3. Meditation—Theravada Buddhism.

Printed in Sirilanka. First Edition: 2024

The Office of Siridantamahapalaka Website: www.hswagata.com

📖 Publishing Record

Title:A Beginner’s Guide to the Law of Dependent Origination Vol. II

Author: Bhikkhu Indasoma Siridantamahāpālaka

(Real name: Sao Dhammasami, M.A. (Pāli), Ph.D. Candidate, Peace Studies, International Buddhist Studies College)

Publisher: The Office of Siridantamahapalaka

Publication Date: 04.09.2024

Edition: First Edition

Format(s):

- eBook (Kindle)
- Paperback (planned)

ISBN(s):

- eBook: **B0FSWH119Q**

Library Cataloguing Data :

- Religion / Buddhism / Theravāda
- Philosophy / Causality & Interdependence
- Meditation / Practice Manuals

Publisher Address / Imprint:

The Office of Siridantamahapalaka

Website: www.hswagata.com

Cover Design: IMR Visual Aid Program, with Mogok Wheel diagram (per SOP).

Printed in: Country of printing @ Makutarama Myanmar Temple, Colombo, Sri Lanka and POD via Amazon KDP

Epigraph

“Yo paṭiccasamuppādaṃ passati so dhammaṃ passati.”

“One who sees dependent origination sees the Dhamma.”

— MN 28, DN 15

The Wheel of Becoming

Volume II — *Anuloma* (Dependent Cessation)

Series Title Page

The Wheel of Becoming: Bhava-Cakka Series

Volume II — *Anuloma*: Living Dependent Cessation

The Office of Siridantamahapalaka

The Hswagata Buddha Tooth Relics Preservation Museum (Imprint)

By **Ven. Sao Dhammasami (Bhikkhu Indasoma Siridantamahapalaka)**

Dedication

To all who learn to pause at feeling and choose freedom.

Homage to the Blessed One, the Worthy One, the Fully Enlightened One. **1**
Genesis of This Series 2
📖 **Publishing Record** **5**
Series Title Page **8**
Dedication **9**
Series Preface **20**
Preface (Vol. 2 — Present-Effect, Links 3–7) **21**
Acknowledgments **24**
Guide to This Book (How to Use) **25**
Visual Conventions & Diagram Grammar (Reader's One-Pager) **25**
Abbreviations & Citation Style **26**
Safety & Practice Ethics **27**
Production Notes (Front-Matter extract) **27**
Abstract **28**
Figures (Vol. 2) 29
● **Fig. V2.1 Stream Entrance — link 3 (Viññāṇa) opening the present band … p. xx — QR: IMR-V2-PL-0201** **29**
● **Fig. V2.2 Two-Way Chord — Viññāṇa ↔ Nāmarūpa feedback loop … p. xx — QR: IMR-V2-PL-0202** **29**
● **Fig. V2.3 Interdependence Grid — Nāma elements and Rūpa bases … p. xx — QR: IMR-V2-PL-0203** **29**
● **Fig. V2.4 Knot Map — Nāmarūpa binding to saḷāyatana … p. xx — QR: IMR-V2-PL-0204** **29**
● **Fig. V2.5 Door Map — sixfold internal bases (eye … mind) … p. xx — QR: IMR-V2-PL-0205** **29**
● **Fig. V2.6 Contact Triad Schema — door + object + consciousness … p. xx — QR: IMR-V2-PL-0206** **29**
● **Fig. V2.7 "Touch-to-Tone" Flow — Phassa rolling into Vedanā … p. xx — QR: IMR-V2-PL-0207** **29**
● **Fig. V2.8 Present-Effect Band Overlay — 3→7 in sequence … p. xx — QR: IMR-V2-PL-0208** **29**
● **Fig. V2.9 Rim Focus — Present-effect literacy plate … p. xx — QR: IMR-V2-PL-0209** **29**
● **Fig. V2.10 Clean Recap — one-arc summary 3→7 … p. xx — QR: IMR-V2-PL-0210** **30**
Tables (Vol. 2) 30
● **Table V2.1 Viññāṇa Typology — sixfold classes with doors and objects … p. xx — QR: IMR-V2-TB-0201** **30**
● **Table V2.2 Nāma Elements — vedanā, saññā, cetanā, phassa, manasikāra … p. xx — QR: IMR-V2-TB-0202** **30**
● **Table V2.3 Rūpa Bases — four great elements and derived supports … p. xx — QR: IMR-V2-TB-0203** **30**
● **Table V2.4 Interlock Matrix — Nāma functions × Rūpa bases … p. xx — QR: IMR-V2-TB-0204** **30**
● **Table V2.5 Door Classification — sense base → typical object → typical knowing … p. xx — QR: IMR-V2-TB-020530**

● Table V2.6 Contact Formula — condition triads (eye + form + consciousness …) … p. xx — QR: IMR-V2-TB-020630
● Table V2.7 Feeling Spectrum — pleasant / painful / neutral, with sources … p. xx — QR: IMR-V2-TB-0207 31
● Table V2.8 Present-Effect Cross-Refs — nidāna (3–7) × khandha × vaṭṭa … p. xx — QR: IMR-V2-TB-0208 31
Volume 2 — Building the Stream (Viññāṇa → Nāmarūpa → Saḷāyatana → Phassa → Vedanā) 31
Front Matter 31
Diagram (clean wheel with one overlay only) 31
Caption strip (under diagram) 32
Prompt panel (right column) 33
"Which round is active?" 33
Safety note (under prompt) 33
Teacher quick cues (left column, below caption) 33
Chapter -1 34
Orientation — Present-effect status; impersonal reading 34
Diagram notes (for the plate you'll show with this orientation) 35
One-line teacher cue 35
Diagram Hook 36
Plate V2.1 — Viññāṇa Wedge (② Present Effect) 36
Plate V2.2 — Khandha / Dhātu Lenses (Anti-self-view chips) 37
Doctrinal Core (classroom-tight) 37
Practice Section — "Knowing appears/vanishes" (5-min micro-lab) 38
Assessment Pack — Link 3: Viññāṇa (Consciousness) 41
A) True / False (8) 41
B) Fill-in (8) 42
C) Matching (10) 43
D) Label-the-Diagram (1–2 items) 45
E) Short Answer (2) 45
F) Scenario Case (1) 45
H) Quick Quiz (5) 46
I) Reflection Ticket (1) 47
Takeaway Box 47

Answer Key (teacher copy) 48
Chapter. 2 — Link 4: Nāma-rūpa (Name-and-Form) 50
Orientation — The psychophysical pair 50
Group-lenses to avoid self-view (use explicitly in speech) 51
Classroom demo — Eating example (rūpa base + nāma reactions) 52
Diagram Hook 53
Plate V2.3 — Nāma Sets (impersonal lens) 53
Plate V2.4 — Rūpa Primaries (support lens) 54
Doctrinal Core (classroom-tight) 54
Practice Section — Eating demo (rūpa support → nāma reactions) · ~3–5 min 56
Assessment Pack — Link 4: Nāma-rūpa (Name-and-Form) 58
A) True / False (8) 58
B) Fill-in (8) 59
C) Matching (10) 60
D) Label-the-Diagram (1–2 items) 62
E) Short Answer (2) 62
F) Scenario Case (1) 63
G) Micro-Log (1) 63
H) Quick Quiz (5) 64
I) Reflection Ticket (1) 64
Takeaway Box 64
Answer Key (teacher copy) 65
Orientation — Opening the six doors as "fields." 67
Diagram Hook — Plate V2.5 "Door Map" 68
Doctrinal Core (classroom-tight) 68
Table — Door → Typical Object → Typical Knowing (for the board/handout) 69
Teacher cues (to say aloud) 70
Assessment Pack — Link 5: Saḷāyatana (Six Bases) 70
A) True / False (8) 70
B) Fill-in (8) 71

C) Matching (10) 72
D) Label-the-Diagram (1–2 items) 74
E) Short Answer (2) 74
F) Scenario Case (1) 75
G) Micro-Log (1) 75
H) Quick Quiz (5) 76
I) Reflection Ticket (1) 76
Takeaway Box **76**
Answer Key (teacher copy) 77
Orientation — Meeting point (door + object + consciousness) **79**
Diagram note (Plate literacy for V2.6 “Contact Triad”) 80
Drill — “touching / tasting / seeing” tags (60–90 seconds) 81
Practice Section — 90-Second “Meeting” Tags (Sit & Walk) **83**
Protocol (run 2–3 laps; switch doors each lap) 83
Mode A — Seated (≈90 s) 83
Mode B — Walking (≈90 s) 84
Variations (use sparingly) 85
Common pitfalls & cues 85
Teacher quick checklist 86
Assessment Pack — Link 6: Phassa (Contact) **86**
A) True / False (8) 86
B) Fill-in (8) 87
C) Matching (10) 88
D) Label-the-Diagram (1–2) 90
E) Short Answer (2) 90
F) Scenario Case (1) 91
G) Micro-Log (1) 91
H) Quick Quiz (5) 92
I) Reflection Ticket (1) 92
Answer Key (teacher copy) 93

Takeaway Box **94**
Chapter. 5 • Link 7 — Vedanā (Feeling): Orientation **95**
Micro-Drill (60–90 seconds total): “Tag-Once, Then Rest” 96
One-line takeaway 96
Layout & specs (production-ready) 97
Doctrinal Core — Result-Band Status; C2 Handoff (Preview Only) **100**
Micro-drill cue to print on the plate 100
Mini QA (before export) 101
Practice Section — “Tag the tone once, then rest” **101**
Assessment Pack — Vedanā (Feeling) — Orientation Set **104**
Takeaway Box **108**
Chapter. 6 • Middle-Stream Integration (3→7) **109**
Orientation — Stitching the flow without narrative 109
Chalk-through (board script): 3 → 4 → 5 → 6 → 7 109
Board layout & cues (use on the plate/slide) 111
Micro-practice (in-class, 90–120 s) 112
One-line cue to close the lesson 114
Diagram Hook — Plate V2.8 • “3→7 Flow Arrows (outside labels)” **114**
Production specs (ready-to-build) 115
On-plate mini cue (student-facing) 117
Doctrinal Core — Common Confusions (and quick fixes) **117**
Teacher Chalk Script (45–60 s sweep) 119
QA checklist (pre-export) 119
Practice Section — 12-Minute Guided Trace (3→7) in Real Time **120**
Assessment Pack — Middle-Stream Integration (3→7) **122**
Takeaway Box **126**
Chapter. 7 • Practice Pack II (Doors → Contact → Feeling) **127**
Orientation — Make Present-Effect Proficiency Reliable 127
Walking Laps — Door-Naming → “Meeting” → Tone 127
Everyday Labs — Short Prompts (1–2 minutes each) 130

Inbox (email or messaging) 130
Traffic (waiting at a light or riding) 130
Conversation (listening) 130
Reflection Card (end-of-day, 60 seconds) 131
Diagram Hook — Plate V2.9 • "Present-Effect Rim Focus" 132
Build specs (production-ready) 132
On-plate student cue (one line) 134
QA checklist (pre-export) 134
Doctrinal Core — Why this literacy is the classroom hinge for later 135
Practice Section — Inbox / Traffic / Talk Scenarios (30–60 s laps) 136
Global rules (use in every lap) 137
Scenario 1 — Inbox (email or messages) 137
30-second lap (quick rep) 137
60-second lap (slower rep) 138
Scenario 2 — Traffic (waiting, walking, or riding) 138
30-second lap 138
60-second lap 139
Scenario 3 — Talk (listening in conversation) 139
30-second lap 139
60-second lap 140
Common snags → quick repairs 140
Mini sequences (mix & match, 3 minutes total) 141
Micro-log (after any set, 30 s) 141
Assessment Pack — Practice Pack II (Doors → Contact → Feeling) 141
A. True/False (8) 141
B. Fill-in-the-blank (8) 142
C. Matching (10) 143
D. Label-the-diagram (1–2 items) 144
E. Short Answer (2) 144
F. Scenario Cases (3 × 60–90 s prompts) 144

G. Micro-Log (1) 145
H. Quick Quiz (5) 145
I. Rubric (10 points, 0–2 each) 146
Takeaway Box **146**
Chapter. 8 • Review & Readiness **147**
Orientation — Confirm skills before C2 appears in Vol. 3 147
Diagram Hook — Plate V2.10 • "Clean 3–7 Recap Plate" **148**
Build specs (production-ready) 148
On-plate student cue (single line) 150
QA checklist (pre-export) 150
Doctrinal Core — Effect-Band Summary; Two-Truths Check **151**
Two-Truths Check (inner ring discipline) 151
Practice Section — One-Episode 3→7 Trace + Short Journal **152**
One-Episode Trace (≈60–90 s, teacher script) 153
Short Journal (≤1 minute, fill right after) 154
Quick self-check (tick 3/3) 155
Assessment Pack — Review & Readiness (Clean 3–7 Before C2) **155**
A. True/False (8) 155
B. Fill-in-the-Blank (8) 156
C. Matching (10) 157
D. Label-the-Diagram (1–2 items) 157
E. Short Answer (2) 158
F. Scenario Case (1) 158
G. One-Episode Micro-Log (1) 158
H. Quick Quiz (5) 159
I. Readiness Rubric (10 points, 0–2 each) 159
Takeaway Box **160**
Figures (Vol. 2) 161
● Fig. V2.1 Stream Entrance — link 3 (Viññāṇa) opening the present band … p. xx — QR: IMR-V2-PL-0201 **161**
● Fig. V2.2 Two-Way Chord — Viññāṇa ↔ Nāmarūpa feedback loop … p. xx — QR: IMR-V2-PL-0202 **162**

● Fig. V2.3 Interdependence Grid — Nāma elements and Rūpa bases … p. xx — QR: IMR-V2-PL-0203 **163**
Fig. V2.4 Knot Map — Nāmarūpa binding to saḷāyatana … p. xx — QR: IMR-V2-PL-0204 **164**
● Fig. V2.5 Door Map — sixfold internal bases (eye … mind) … p. xx — QR: IMR-V2-PL-0205 **165**
● Fig. V2.6 Contact Triad Schema — door + object + consciousness … p. xx — QR: IMR-V2-PL-0206 **166**
● Fig. V2.7 "Touch-to-Tone" Flow — Phassa rolling into Vedanā … p. xx — QR: IMR-V2-PL-0207 **167**
● Fig. V2.8 Present-Effect Band Overlay — 3→7 in sequence … p. xx — QR: IMR-V2-PL-0208 **168**
● Fig. V2.9 Rim Focus — Present-effect literacy plate … p. xx — QR: IMR-V2-PL-0209 **169**
● Fig. V2.10 Clean Recap — one-arc summary 3→7 … p. xx — QR: IMR-V2-PL-0210 **170**
Tables (Vol. 2) 171
● Table V2.1 Viññāṇa Typology — sixfold classes with doors and objects … p. xx — QR: IMR-V2-TB-0201 **171**
Scope. Mogok framework; segment ② (Present Effect), vipāka-vaṭṭa. "Cause is paṭicca; effect is samuppāda." Viññāṇa (③) opens the present-result band and is read door-by-door with nāmarūpa → saḷāyatana → phassa → vedanā. **171**
Class (Pāli) **171**
Internal door (āyatana) **171**
Object (bāhira āyatana) **171**
What "meets" to know **171**
Aggregate mix at the instant **171**
Vaṭṭa / Segment **171**
Quick example (daily life) **171**
Cakkhu-viññāṇa (eye-consciousness) **171**
Cakkhu-indriya (eye-base) **171**
Rūpa (visible form) **171**
Eye-door + visible form + eye-consciousness → phassa **171**
Rūpa + (vedanā, saññā, cetanā, viññāṇa) **171**
Vipāka • ② Present Effect **171**
Phone screen lights up → "seeing" flickers on before meanings. **171**
Sota-viññāṇa (ear-consciousness) **172**
Sota-indriya (ear-base) **172**
Sadda (sound) **172**
Ear-door + sound + ear-consciousness → phassa **172**
Rūpa + four nāma as above **172**

Vipāka • ② Present Effect **172**
Notification ping → the bare “hearing” moment. **172**
Ghāna-viññāṇa (nose-consciousness) **172**
Ghāna-indriya **172**
Gandha (odor) **172**
Nose-door + odor + nose-consciousness → phassa **172**
Rūpa + four nāma **172**
Vipāka • ② Present Effect **172**
Smell of coffee at the doorway—knowing the scent before liking/disliking. **172**
Jivhā-viññāṇa (tongue-consciousness) **173**
Jivhā-indriya **173**
Rasa (taste) **173**
Tongue-door + taste + tongue-consciousness → phassa **173**
Rūpa + four nāma **173**
Vipāka • ② Present Effect **173**
First sip—just the “tasting” moment. **173**
Kāya-viññāṇa (body-consciousness) **173**
Kāya-indriya **173**
Phoṭṭhabba (tangible) **173**
Body-door + tangible + body-consciousness → phassa **173**
Rūpa + four nāma **173**
Vipāka • ② Present Effect **173**
Phone’s edge touches palm—raw contact known. **173**
Mano-viññāṇa (mind-consciousness) **174**
Mano-dvāra (mind-door) **174**
Dhamma (mental object) **174**
Mind-door + dhamma + mind-consciousness → phassa **174**
Rūpa-trace (if any) + four nāma **174**
Vipāka • ② Present Effect **174**
A memory/image pops up—“knowing” it before stories. **174**

Mogok positioning & similes. In the Wheel, viññāṇa sits in ② Present Effect (vipāka), downstream of C1 (saṅkhāra → viññāṇa). The diagram's cross (four pillars) marks Cause/Effect alternation; outer rim = "chain," inner circle = "container," central arrow = "axis." Use this visual grammar when you place the sixfold classes onto plates that open the present band (3→7). **174**

Editorial cue for Vol. 2 plates. When this table anchors Fig. V2.1–V2.6 (door, contact, feeling sequence), keep labels outside the wheel; highlight ② in the time-band; annotate C1 lightly and leave C2 for Vol. 3 emphasis. **174**

Notes. **174**

● EBT captions commonly used on plates (for classroom bands) include the "door+object → consciousness → contact" formula. If a direct Pāli line isn't provided in these specific Primary References Teaching Text Book for a sub-row, keep the caption generic (door/object/consciousness → phassa → vedanā) and mark citations to your house texts (Breaking the Wheel foundation sections; Wheel Explanation). No direct EBT line for a sub-row is cited in the uploaded sources beyond these framework summaries. **174**

Table V2.2 Nāma Elements — vedanā, saññā, cetanā, phassa, manasikāra … p. xx — **176**

Notes / checks **178**

● Canonical definition of "nāma." The Vibhaṅga analysis explicitly defines nāma as the five mental factors listed above (vedanā, saññā, cetanā, phassa, manasikāra); viññāṇa is treated separately. **178**

● Wheel placement. In the Mogok visual, all five operate inside nāma-rūpa, located in Quadrant 2 (Present Resultant / Vipāka-vaṭṭa), moving as the 3→7 "present-effect" stream: viññāṇa → nāma-rūpa → saḷāyatana → phassa → vedanā. **178**

● Operational chain at the door. Sense bases condition phassa; from phassa comes vedanā—the live edge for cutting the wheel before taṇhā. **178**

Table V2.4 — Interlock Matrix (Nāma functions × Rūpa bases)QR: IMR-V2-TB-0204 · p. xx **179**

Table V2.5 — Door Classification (sense base → typical object → typical knowing)QR: IMR-V2-TB-0205 · p. xx **181**

Table V2.6 — Contact Formula (condition triads for each door) **183**

Table V2.7 — Feeling Spectrum (pleasant / painful / neutral, with sources)QR: IMR-V2-TB-0207 · p. xx **184**

Table V2.8 — Present-Effect Cross-Refs (nidāna ③–⑦ × khandha × vaṭṭa)QR: IMR-V2-TB-0208 · p. xx **185**

Back Matter (Vol. 2) 187

Nāma sets (for Segment-2 context) **193**

Doors (sixfold internal bases) **194**

Contact types (door + object + matching consciousness ⇒ phassa) **195**

About the Author 196

Series Preface

About the Series

The Wheel of Becoming presents Mogok Sayadaw's method through clear diagrams, plain language, and lived practice. Volumes I–III survey the wheel's anatomy and forward arising (*anuloma*). **Volume IV** turns to reverse cessation (*paṭiloma*)—the everyday art of unwinding craving at the living hinge.

Pedagogy

We use a VAKT stack (Visual–Auditory–Kinesthetic–Tactile): learners see the wheel, hear concise cues, trace overlays, and enact drills. QR codes provide short audio/video demos.

How the Volumes Fit

- **I–II**: Basic anatomy, vaṭṭa, periods, connections.
- **III**: Present-arc drills and figure grammar.
- **IV**: Integration—obstacles, KPIs, multi-link unwinding, and daily-life exit paths.

Preface (Vol. 2 — Present-Effect, Links 3–7)

This second volume of the Inside Meditation plates continues the Mogok Sayadaw's visual pedagogy of Paṭicca-samuppāda by dwelling inside the Present-Effect quadrant (Segment-2) of the wheel. Volume 1 established the four segments—① Past Cause, ② Present Effect, ③ Present Cause, ④ Future Effect—together with the three vaṭṭa (rounds) of kilesa–kamma–vipāka and the two readings of the chain (anuloma, arising; paṭiloma, cessation). Here we slow down over links **3→7—viññāṇa → nāma-rūpa → saḷāyatana → phassa → vedanā—**to cultivate literacy "on the rim," exactly where lived experience is felt.

Faithful to the Mogok tradition, our plates keep the diagram central: the quadrant ring for time-location, the chorded hinges for causal crossings, and the axis markers (āsava) that keep the wheel turning. Two teaching similes guide this volume's focus. First, the **pillar** simile: saṅkhārā (formations) stand like posts in Segment-1, supporting the forward roll into present experience. Second, the **axis** simile: āsava (influxes) run through the hub, explaining why the rim keeps moving until right view and practice cut the drive. While Volume 1 mapped these as orientation, Volume 2 applies them at classroom scale: single-lane arrows, one-arc summaries, and "Point–Name–Move" drills for fluent reading of Segment-2.

Throughout, we anchor to the Early Buddhist Text cadence preserved in the tradition's own quotations—e.g., **avijjā paccayā saṅkhārā, saṅkhāra paccayā viññāṇaṃ … phassa paccayā vedanā** (see SN 12 on dependent origination; also the teaching's SN-style paccayā strip used on the rim in our plates). Where the Mogok sources elaborate internal mechanics—**door + object + matching consciousness ⇒ phassa**—we supply minimal schemas and grids that stay inside the diagram, not outside it. The aim is not encyclopedic coverage but **observational competence**: to recognize how **contact (phassa)** rolls immediately into **feeling tone (vedanā)**, and how this becoming "present" is already vipāka (effect), even as it readies the ground for new causes.

Daily-life drills appear throughout. Seeing a red light (cakkhu-door), hearing a message tone (sota-door), feeling heat at the hand (kāya-door): each scenario is read right on the rim, from door to contact to tone. These examples are not

stories added to the Dhamma; they are **reading exercises** of the wheel, designed so the learner can point, name, and move in rhythm with anuloma, and then rehearse paṭiloma (the exit path), where restraint and clear comprehension prevent the pivot into craving.

This volume stands under the same constraints as the first: it draws only on the Mogok Sayadaw's visual aid and on companion expositions within the provided materials (including the works of U Hla Myint and U Than Daing), using their Pāli, their sutta anchors, and their terminology. When a point lacks an explicit EBT reference in the sources, we say so; when the sources present alternative emphases, we note the ambiguity. Our hope is that teachers and students alike will find in these plates a reliable "mini-atlas" for the Present-Effect band—a set of crisp, reusable views that cultivate both doctrinal clarity and experiential precision.

—with mettā

Sao Dhammasami @ Bhikkhu Indasoma Siridantamahapalaka

The office of Siridantamahapalaka

The Hswagata Buddha Tooth Relics Preservation Museum

Acknowledgments

My gratitude to the Mogok lineage teachers, editors, and volunteers who tested the drills and refined the figures.

Acknowledgments

With thanks to:

- The Chairperson of the Mogok Vipassanā Meditation Practice & Organization Propagation Federation, for providing the English translations used as reference materials.
- The Mogok Sayadaw tradition, and translators/authors U Hla Myint and U Than Daing.

Special thanks and remembrance to:

- The late Deputy Chief Nayaka, Most Venerable Dr. U Agga Nya Na—my first meditation teacher; I trained under him for over ten years.
- Most Venerable U Karunika (Abbot) , Ashin Tezaniya ,Sayarlay Daw Amarthi and Daw Khay Mar Sar Ri, of Monlae Forest (Mogok Vipassanā Meditation Practice Inside Meditation Center Bago), and the Saṅgha of this forest monastery—for training me in how to read and turn the Mogok Cycle Diagram and its methodology.

And heartfelt thanks to:

- Readers whose field notes shaped the obstacle remedies and KPI thresholds.
- Thank You Note to Mr Tayza Aung for His Cover Design Art Work.

Guide to This Book (How to Use)

Two Tracks

- **Reading Track** (15–20 minutes): read the short section, study the plate, scan the QR demo.

- **Practice Track** (5–7 minutes): do the micro-drill; log one “C2 intercept.”

The Present-Arc

Always locate the live arc: saḷāyatana → phassa → vedanā → (mindful gap) → **no-taṇhā**. Practice focuses here.

Overlays & Rule-of-One

One overlay per plate to keep cognition clean (e.g., Vaṭṭa bands **or** Four Periods **or** Three Connections). C2 is always bold.

Visual Conventions & Diagram Grammar (Reader’s One-Pager)

- **Four Pillars** divide the wheel into four periods: (1) Past Cause; (2) Present Effect; (3) Present Cause; (4) Future Effect.

- **Labels Outside**; hub clean. 12 links only.
- **Three Connections**: C1 (*saṅkhāra → viññāṇa*), **C2** (*vedanā → taṇhā*) **—** primary cut, C3 (*bhava → jāti*).
- **Two Paths**: cyclic (around the rim) vs **exit** (downward from 6 o'clock).
- **Paṭiloma Overlay**: dashed chevrons show reverse cessation (12→1).
- **Vaṭṭa Colors**: Kilesa (defilement), Kamma (action), Vipāka (result).
- **Four-Periods Colors**: Past (orange), Present-Effect (green), Present-Cause (blue), Future (rose).

Abbreviations & Citation Style

- **Abbreviations**: DN, MN, SN, AN, Dhp; Vism.
- **Pāli**: italicize on first occurrence with English gloss in parentheses.
- **Cross-Refs**: Use "Plate 4.x" for figures; "Table x.x" for tables.

Safety & Practice Ethics

This material supports insight practice within a Theravāda framework. If strong emotions arise, pause, breathe, and seek guidance from a qualified teacher. Respect local monastic codes and community norms.

Production Notes (Front-Matter extract)

- **Type & Color**: Times New Roman; house palette only.
- **Images**: Plates exported at 300 dpi; one overlay per plate.
- **Accessibility**: High-contrast text; QR alt text provided.
- **Proofing**: Replace all “p. xx” placeholders before print.

Abstract

Scope. Volume 2 concentrates on the **Present-Effect (②) band** of the Mogok Paṭicca-samuppāda wheel, tracing links **3→7**: **viññāṇa** → **nāma-rūpa** → **saḷāyatana** → **phassa** → **vedanā**. Plates include a stream-entrance at 3, a two-way chord between 3↔4, knot and door maps for 4→5, the contact triad schema (door + object + matching consciousness ⇒ **phassa**), the "touch-to-tone" roll (6→7), and one-arc recaps. An **SN-style paccayā strip** circles the rim to anchor quotations used in the tradition—e.g., **"phassa paccayā vedanā."**

Method. The volume follows the Mogok visual method: quadrant-localized flows, single-lane arrows for **anuloma/paṭiloma**, hub-axis (āsava) markers, and limited overlays that preserve legibility. Auxiliary grids clarify **nāma-on-rūpa** dependencies and the six **internal bases** (*cakkhu, sota, ghāna, jivhā, kāya, mano*) feeding contact.

Use. Classroom drills ("Point–Name–Move"), mini-atlases (single-link lenses), and an assessment pack (label-the-diagram; short scenarios) cultivate **rim literacy**—the skill of reading present-moment experience as vipāka while recognizing the hinge where practice prevents the slide into fresh causes.

Anchors. Where the uploaded sources cite EBT lines, we retain them (e.g., **avijjā paccayā saṅkhārā … phassa paccayā vedanā**, SN 12). Where an explicit EBT citation is not provided for a diagrammatic choice, we note the absence. The result is a faithful, classroom-ready suite for teaching and practicing the Present-Effect band within the Mogok tradition.

Figures (Vol. 2)

- **Fig. V2.1 Stream Entrance — link 3 (Viññāṇa) opening the present band … p. xx — QR: IMR-V2-PL-0201**
- **Fig. V2.2 Two-Way Chord — Viññāṇa ↔ Nāmarūpa feedback loop … p. xx — QR: IMR-V2-PL-0202**
- **Fig. V2.3 Interdependence Grid — Nāma elements and Rūpa bases … p. xx — QR: IMR-V2-PL-0203**
- **Fig. V2.4 Knot Map — Nāmarūpa binding to saḷāyatana … p. xx — QR: IMR-V2-PL-0204**
- **Fig. V2.5 Door Map — sixfold internal bases (eye … mind) … p. xx — QR: IMR-V2-PL-0205**
- **Fig. V2.6 Contact Triad Schema — door + object + consciousness … p. xx — QR: IMR-V2-PL-0206**
- **Fig. V2.7 “Touch-to-Tone” Flow — Phassa rolling into Vedanā … p. xx — QR: IMR-V2-PL-0207**
- **Fig. V2.8 Present-Effect Band Overlay — 3→7 in sequence … p. xx — QR: IMR-V2-PL-0208**
- **Fig. V2.9 Rim Focus — Present-effect literacy plate … p. xx — QR: IMR-V2-PL-0209**

- **Fig. V2.10 Clean Recap — one-arc summary 3→7 … p. xx — QR: IMR-V2-PL-0210**

Tables (Vol. 2)

- **Table V2.1 Viññāṇa Typology — sixfold classes with doors and objects … p. xx — QR: IMR-V2-TB-0201**
- **Table V2.2 Nāma Elements — vedanā, saññā, cetanā, phassa, manasikāra … p. xx — QR: IMR-V2-TB-0202**
- **Table V2.3 Rūpa Bases — four great elements and derived supports … p. xx — QR: IMR-V2-TB-0203**
- **Table V2.4 Interlock Matrix — Nāma functions × Rūpa bases … p. xx — QR: IMR-V2-TB-0204**
- **Table V2.5 Door Classification — sense base → typical object → typical knowing … p. xx — QR: IMR-V2-TB-0205**
- **Table V2.6 Contact Formula — condition triads (eye + form + consciousness …) … p. xx — QR: IMR-V2-TB-0206**

- **Table V2.7 Feeling Spectrum — pleasant / painful / neutral, with sources … p. xx — QR: IMR-V2-TB-0207**

- **Table V2.8 Present-Effect Cross-Refs — nidāna (3–7) × khandha × vaṭṭa … p. xx — QR: IMR-V2-TB-0208**

Volume 2 — Building the Stream (Viññāṇa → Nāmarūpa → Saḷāyatana → Phassa → Vedanā)

Goal: Make the psychophysical build-up vivid and lawful; students reliably locate **contact** and **feeling** in real time.

Front Matter

- Recap card: segment map + “which round is active?” prompt.

Diagram (clean wheel with one overlay only)

- **Time band (outer ring):** Show only ② **Present Effect** ON; ①/③/④ are muted.

- **Rim labels (outside wedges, clockwise from ~3 o’clock):**
  3 Viññāṇa → 4 Nāma-rūpa → 5 Saḷāyatana → 6 Phassa → 7 Vedanā.

- **Arrow grammar:** Show short outer arrows **3→4→5→6→7** (outside labels).

- **Hub:** Clean (no roots shown).

- **Connections: Do not display** C1/C2/C3 (legend only; no chords on the plate).

- **Two-Truths ring (slim band outside time band): Dukkha-sacca** over ② only (cause bands remain off for Vol. 2 recap).

- **Vaṭṭa chip (small badge near title):** “Active round: **Vipāka-vaṭṭa** (Result).”

Caption strip (under diagram)

- **Paccayā lines (for literacy, not as a teaching “chant”):**
  3→4 **viññāṇapaccayā nāmarūpaṃ** · 4→5 **nāmarūpapaccayā saḷāyatanaṃ** ·
  5→6 **saḷāyatanapaccayā phasso** · 6→7 **phassapaccayā vedanā**.

- **Reading discipline:** “Result-band only (no ‘cutting’ talk). Read impersonal, momentary, lawful.”

Prompt panel (right column)

“Which round is active?”

- **Tick box:** ☐ Kilesa-vaṭṭa (defilements) ☐ Kamma-vaṭṭa (actions) ☑ **Vipāka-vaṭṭa (results)**
- **Why:** Links **3–7** are being **received**, not produced by ‘me’.
- **How to read:** At each moment, locate the **door (5)** → the **meet (6)** → the **tone (7)**.

Safety note (under prompt)

Safety: We are still reading **anuloma** (forward). No interception or “cutting” language yet. Train **present-effect literacy** first.

Teacher quick cues (left column, below caption)

- **Door discipline:** “Name the door before naming contact or tone.”
- **Impersonal lenses:** Rotate **khandha / āyatana / dhātu** views; avoid owner-language.

- **Neutrality watch:** Neutral feeling is common at eye/ear/nose/tongue—don't miss it.

- **No jumps:** Never skip from **phassa (6)** to craving talk; **vedanā (7)** is the edge of this volume.

Chapter -1

Orientation — Present-effect status; impersonal reading

What we're looking at.

Viññāṇa in this course means **knowing at a door**—brief, specific, conditional, read sixfold (eye/ear/nose/tongue/body/mind). We teach it as it appears and vanishes, **without an owner**. The approved wheel places Link 3 in ② **Present Effect (vipāka-vaṭṭa)**; label sits **outside the rim** around ~3:12–3:30. Keep the hub clean.

How to read it.

Read **momentary arising & ceasing**—a lawful light-up when base and object meet "with help," not a someone who knows. This phrasing matches the house legend "as condition = provides the necessary help" and prevents reifying a knower.

Which round is active.

In the three-rounds overlay, *viññāṇa* belongs to **Vipāka-vaṭṭa (result)** and, by period, sits in ② **Present Effect**. Classroom message: respect fruit; **know** ② clearly now—later we will address causes.

Impersonal lenses (anti-diṭṭhi).

Rotate **khandha / āyatana / dhātu** views to drain self-view: talking in these frameworks is **suññatā-dhamma** and helps wrong view fall away. Use them explicitly in class speech to keep “no maker, no experiencer” in front of students.

Diagram notes (for the plate you’ll show with this orientation)

- **C1 placement:** Show the **dashed Past→Present bridge saṅkhāra → viññāṇa** as a short chord across the wheel, tagged “C1.” It teaches how prior formations condition present knowing—use the “as condition = help” legend beside it.

- **3→4 flow arrow (outside labels):** Keep the forward **3 → 4** arrow on the **outer rim**, not through text. This preserves legal arrow grammar and keeps the 3→4 pass through **nāma-rūpa** explicit (never jump 3→5).

- **Everything else off:** No C2/C3 overlays in this chapter plate; no vaṭṭa fills on the same slide as time/truths rings. Labels remain outside.

One-line teacher cue

“**Knowing at a door—brief, specific, helped; no owner—just present effect.**”

Perfect—here’s the ready-to-use package for **Ch. 1 (Link 3: Viññāṇa)**.

Diagram Hook

Plate V2.1 — Viññāṇa Wedge (② Present Effect)

- **Canvas & style:** A4 landscape, 300 dpi, sRGB; labels outside; one overlay only.
- **Time band:** Turn ② **Present Effect** on; mute ①/③/④.
- **Rim labeling (outside):** Mark **3 Viññāṇa** at ~3 o’clock. Keep the hub clean.
- **Arrow grammar:** A short outer arrow **3→4** (outside labels), no lines through text.
- **C1 context (note-only):** Show a **dashed short chord** tagged “C1: saṅkhāra → viññāṇa (past → present effect).” Do **not** show C2/C3 on this plate.
- **Truths ring:** Thin **dukkha-sacca** band only over ② (result band focus).
- **Badge:** “Active round: **Vipāka-vaṭṭa** (Result).”

Plate V2.2 — Khandha / Dhātu Lenses (Anti-self-view chips)

- **Layout:** Same wheel as V2.1, plus two small “lens chips” placed **off-rim**:
    - **Khandha lens (pañcakkhandhā):** show a tiny 5-bar icon labeled “rūpa/vedanā/saññā/saṅkhāra/viññāṇa = not-self.”
    - **Dhātu lens (18 dhātuyo)** compact callout: “base/object/knowing sets” (e.g., eye-base/visible/form eye-consciousness).
- **Use:** Teacher toggles one lens at a time to keep reading **impersonal** (no owner language).

Doctrinal Core (classroom-tight)

- **Momentary arising & ceasing:** Teach *viññāṇa* as a brief, door-specific “light-up” that appears and vanishes. No owner; just lawful occurrence.
- **Dependence on prior formations:** Anchor with **C1**: “saṅkhāra → viññāṇa.” Say “as condition = gives the necessary help,” not “makes/creates.”

- **Forward dependence (3→4):** Keep the **3→4** outer arrow visible: *viññāṇapaccayā nāmarūpaṃ*—students see the stream continue without narrative.

- **Lens rotation to avoid self-view:**

    - **Khandha lens:** Name the aggregate in play ("just knowing-aggregate now"), not "I know."

    - **Dhātu lens:** Name the elements ("eye-base + visible-form + eye-consciousness"), not a person.

- **Two-truths discipline:** Emphasize that **3** sits in the **effect** band—today we are **knowing** a result, not fixing a cause.

Forbidden shortcuts (say aloud):

No jumping from 3 to 5; no "who knows?" talk; no C2/"cutting" language in this chapter.

Practice Section — "Knowing appears/vanishes" (5-min micro-lab)

Setup (0:45)

1. Sit or stand naturally. One door at a time (start with **ear** or **eye**).

2. Teacher cue: “We’re training **present-effect** literacy—no fixing, just seeing.”

Cycle 1 (eye-door, 2:00)

- For ~10–15 s: Rest with open gaze.
- When a seeing event is unmistakable, whisper-label once: **“knowing-seeing”**.
- Immediately attend to the **vanishing**—notice the “off” (no second label).
- 2–3 repetitions. If mind-door intrudes, keep to eye-door; note **knowing-seeing** only.

Cycle 2 (ear-door, 1:30)

- Receive ambient sound. One clean label **“knowing-hearing”** at the clearest ping.
- Feel the fade/stop. 2–3 repetitions.

Cycle 3 (mind-door, 0:45)

- Wait for a thought to appear. One quiet label **“knowing-thinking”** at onset.
- Watch it cease. No commentary.

Rules & pitfalls (weave as cues)

- **One label, then rest** (prevents storyline).
- **No owner-language** (“I know,” “my awareness”). Use lens words if speech is needed (khandha/dhātu).
- **No hunting for pleasant**—neutral events are valid and common.

Micro-log (final 0:30)

- Write one line: “Door used → one appearance → one vanishing.”
  (e.g., “ear → knowing-hearing → fade into quiet.”)

Success criterion (teacher checks)

- Student can (a) name the **door**, (b) point to a **single rise-and-fall** of knowing, (c) keep speech **impersonal**.

Assessment Pack — Link 3: Viññāṇa (Consciousness)

A) True / False (8)

1. Viññāṇa in this chapter is read as a present **effect** (result), not as a cause. ☐T ☐F
2. We should describe viññāṇa as “my knowing” to keep it personal and vivid. ☐T ☐F
3. On the wheel, the label for Link 3 must sit **outside** the rim. ☐T ☐F
4. The lawful direction for this chapter is forward (anuloma): 3→4. ☐T ☐F
5. C1 (saṅkhāra→viññāṇa) is a past→present context note; we don’t teach “cutting” here. ☐T ☐F
6. After noting “knowing,” we should immediately look for taṇhā. ☐T ☐F

7. Momentary arising & ceasing of knowing is emphasized; we attend to the “off” as well as the “on.” ☐T ☐F

8. Neutral experiences are valid sites for training and must not be dismissed. ☐T ☐F

B) Fill-in (8)

1. The active round for Link 3 in this volume is _____-vaṭṭa.

2. The time-band for Link 3 is Segment _____ (write the number).

3. In lawful speech, “as condition” means “provides the necessary _____,” not “creates/owns.”

4. The forward dependency we display on the rim is: **viññāṇapaccayā _____**.

5. The dashed bridge labeled C1 connects saṅkhāra to _____.

6. Reading framework to avoid self-view: rotate _____ / āyatana / dhātu lenses.

7. Viññāṇa is trained **door-by-door**; name the door first, then note the _____.

8. Orientation rule: exactly **one** label for knowing, then _____.

C) Matching (10)

Match the left column (1–10) to the best description (A–J).

1. Viññāṇa (this chapter)

2. Anuloma

3. Segment ②

4. Vipāka-vaṭṭa

5. C1

6. 3→4 arrow (outer rim)

7. Khandha lens

8. Dhātu lens

9. Label placement

10. Neutral tone

A. Present-effect band on the wheel

B. Result round; receiving, not producing

C. Past-cause → present-effect bridge (saṅkhāra→viññāṇa)

D. Forward order; no “cutting” talk

E. Five-aggregate framing to avoid owner-language

F. Base/object/knowing elements framing

G. Outside the rim; never across text

H. Knowing at a door; brief appearance→disappearance

I. Forward dependency toward nāma-rūpa

J. Common, easily missed; equally valid for training

D) Label-the-Diagram (1–2 items)

D1. On a clean wheel with only Segment ② lit, write the five outside labels from ~3 o'clock onward for 3→7. Circle **3 Viññāṇa** and draw a short **outer** arrow to **4 Nāma-rūpa**.

D2. On a separate copy, add a **dashed** short chord "C1" from **saṅkhāra (①)** to **viññāṇa (②)**. Do **not** add C2 or C3.

E) Short Answer (2)

1. In one or two sentences, explain why we call Link 3 a **present effect** and how that shapes classroom speech.

2. Give one example of **impersonal** phrasing for a seeing event using either the khandha or dhātu lens.

F) Scenario Case (1)

A student says: "**I** watched my breath and **I** felt awareness filling the room."

- (a) Identify two phrases that drift into owner-language.

- (b) Rewrite the sentence using **door + knowing** language and one impersonal lens term.

- (c) State whether this chapter permits any "cutting" instructions. Why/why not?

G) Micro-Log (1)

Complete after a 2–3 minute sit:

- **Door used: _____**
- **One rise of knowing (label once): _____**
- **One vanishing noticed (how did the 'off' present?): _____**
- **Speech check (circle):** owner-words present / absent
- **Next lap intention:** keep label-once rule / improve door-naming / watch neutrality

H) Quick Quiz (5)

1. What comes **after** viññāṇa in forward order?
2. Where must the 3→4 arrow be drawn relative to labels?

3. What does “as condition” mean in our classroom speech?

4. Name one lens you can rotate to avoid self-view.

5. Is C2 shown or taught in this chapter? (Yes/No) Briefly why.

I) Reflection Ticket (1)

In one or two sentences: **What changed when you waited for the vanishing of knowing instead of chasing the next event?** Mention the door you used.

Takeaway Box

“Knowing depends; it isn’t ‘me’.”

- Viññāṇa is **present effect** in Segment ② (vipāka-vaṭṭa).
- Train **door → knowing (one label) → vanishing**.
- Keep speech **impersonal** (khandha/āyatana/dhātu lenses).

- Hold lawful **3→4** grammar; C1 is context-only; no C2 yet.

Answer Key (teacher copy)

A) T/F: 1 T, 2 F, 3 T, 4 T, 5 T, 6 F, 7 T, 8 T.

B) Fill-in:

1 vipāka, 2 ② (two), 3 help, 4 nāmarūpaṃ, 5 viññāṇa, 6 khandha, 7 knowing, 8 rest.

C) Matching:

1-H, 2-D, 3-A, 4-B, 5-C, 6-I, 7-E, 8-F, 9-G, 10-J.

D) Labels (D1): 3 Viññāṇa → 4 Nāma-rūpa → 5 Saḷāyatana → 6 Phassa → 7 Vedanā; outer arrow 3→4.

D2: Dashed chord C1: saṅkhāra (①) → viññāṇa (②); no C2/C3.

E) Short answers (sample):

1. Because 3 is taught as **result** in Segment ②; we avoid owner-language and speak by door and function.

2. “Eye-base with visible form gave rise to **eye-consciousness** (dhātu lens).”

F) Scenario (sample):

(a) “I watched…”, “I felt awareness…”

(b) “Eye-door: a seeing **knowing** appeared; then it ceased (khandha lens: just viññāṇa-khandha).”

(c) No—this chapter is present-effect literacy; no C2/cutting language.

G) Micro-log: teacher checks for door named, single label, note of vanishing, impersonal speech.

H) Quick Quiz (sample):

1. Nāma-rūpa.

2. Outside labels, not through text.

3. “Provides the necessary help” (not ownership/making).

4. Khandha / āyatana / dhātu (any one).

5. No—reserved for later volumes; we’re in ② result literacy.

Chapter. 2 — Link 4: Nāma-rūpa (Name-and-Form)

Orientation — The psychophysical pair

What Link 4 is.

Nāma-rūpa means the pairing of mentality and materiality. In the canonical breakdown used in our course, **nāma = vedanā, saññā, cetanā, phassa, manasikāra** (the naming/feeling/intent/attention bundle) and **rūpa = materiality** (the body/primaries serving as support). We place Link 4 in ② **Present Effect** and read it impersonally as **result**, not owner.

How it relates to Link 3.

Teach the mutual reliance between **viññāṇa** ↔ **nāma-rūpa** (the “sheaves-of-reeds” relationship): present knowing and the nāma-rūpa picture **stand together**—when one is not maintained, the other cannot stand. This clarifies why we draw the **outer forward arrow 3→4** (outside labels) and keep self-language out.

Rūpa basics for teaching.

When you need a quick scaffold for materiality, use the **four great elements** (earth, water, fire, air) as a compact word-bank card—no arrows, just prompts; labels remain outside the rim.

Wheel & overlay discipline.

- Keep **labels outside**, hub clean; show ② **Present Effect** band only on this plate.

- If you mention connections, it's context-only: C1 (saṅkhāra→viññāṇa) belongs on a separate slide; do **not** stack overlays.

Group-lenses to avoid self-view (use explicitly in speech)

- **Khandha lens:** Nāma-rūpa spans the **five aggregates** (rūpakkhandha + four nāma-khandhas); speak in aggregates to keep it owner-free.

- **Dhātu lens:** Base / object / consciousness sets keep events impersonal; rotate this lens when students slip into "I/me."

Diagram note (for Plate V2.3–V2.4 literacy)

- Show **3 Viññāṇa** → **4 Nāma-rūpa** as a **short outer arrow** (outside text). Don't jump 3→5. All labels remain outside.

- Use a small caption bar with the legal paccayā: **viññāṇapaccayā nāmarūpaṃ**; keep the tone factual, not chanting.

Classroom demo — Eating example (rūpa base + nāma reactions)

Aim (1–2 min): Make the **support–response** relation tangible at the table.

1. **Rūpa support (material):** point out the **tongue-base + food texture/temperature** (four-elements prompt card helps: hardness, cohesion, heat, motion).

2. **Viññāṇa event:** a brief **knowing-tasting** lights up; name the **door** first (tongue). Keep it impersonal.

3. **Nāma reactions:** have students identify the immediate **feeling-tone** (pleasant/neutral/unpleasant), the **perception tag** (“salty/spicy”), and any micro-**intention/attention** tweak that follows. (One clean label, then rest.)

4. **Close:** restate the **pair**: “This bite’s **rūpa** supported **nāma** responses; the picture stands **with** knowing—no owner involved.”

Teacher cue: “Name the **door**, show the **support**, then the **nāma** reactions—no story, no owner.”

One-line orientation takeaway:

“Mind-and-body arise together, with knowing—result now, not a self.”

Diagram Hook

Plate V2.3 — Nāma Sets (impersonal lens)

- **Canvas & style:** A4 landscape, 300 dpi, sRGB; labels outside; one overlay only.
- **Time band:** Turn ② **Present Effect** ON; mute ①/③/④.
- **Rim label: 4 Nāma-rūpa** sits outside the rim (no text inside wedges).
- **Callout panel (right):**
  Nāma = *vedanā (feeling), saññā (perception), cetanā (intention), phassa (contact), manasikāra (attention).*
  Use a five-chip strip (one chip per term) as a quick, owner-free vocabulary lens.
- **Arrow grammar:** Keep a short **outer** arrow **3** → **4** visible (no lines through text).

- **Legend:** “Result band · read impersonal · momentary.”

Plate V2.4 — Rūpa Primaries (support lens)

- **Same wheel** (② ON), plus a compact **four-elements card**:

  Rūpa = earth/solidity (hard-soft), water/cohesion (stick-flow), fire/temperature (hot-cool), air/motion (move-pressure).

- **Door tie-ins (sub-icons):** tongue (taste texture/heat), body (pressure/temperature), eye (form/shape), etc.

- **Note:** Only one overlay active—keep connections and other bands OFF on this plate.

Doctrinal Core (classroom-tight)

- **Definition (used in the course):** *Nāma-rūpa* = the **psychophysical pair**—a bundle of mental functions (**nāma:** vedanā, saññā, cetanā, phassa, manasikāra) working **with** material support (**rūpa**).

- **Mutual support with viññāṇa:** Teach the **standing-together** relation (**viññāṇa** ↔ **nāma-rūpa**) so students feel that present knowing and the nāma-rūpa picture co-depend. Use the “sheaves-of-reeds” simile language from

your sources to keep it **impersonal** and **lawful**.

- **Why this matters for doors:** Doors (Link 5) open **because** nāma-rūpa is already in play—there is the material **support** (rūpa) and the mental **functions** (nāma) ready to meet objects. That is why forward grammar is **3→4→5** (no skipping 3→5).

- **Pāḷi lines to anchor forward reading:**
  viññāṇa-paccayā nāma-rūpaṃ; nāma-rūpa-paccayā saḷāyatanaṃ.
  Keep recital brief; emphasize meaning: *as condition = provides the necessary help* (not ownership, not a maker).

House rules to say aloud

- Labels **outside**; hub clean.

- One overlay per plate.

- Result-band literacy only (Volume 2) — no C2/“cutting” talk.

- Speak with lenses (khandha/āyatana/dhātu), never owner-language.

Practice Section — Eating demo (rūpa support → nāma reactions) · ~3–5 min

Aim: Make the psychophysical pair *felt* at the table, without story.

1. **Set the door (10–15 s).**
   Name the door first: **"tongue-door."** Hold one bite in readiness; settle attention.

2. **Point to rūpa support (30–45 s).**
   Briefly feel **texture (earth), cohesion (water), warmth (fire), micro-motions/pressure (air)**. No labels yet—just sense the support that makes tasting possible.

3. **Catch viññāṇa + nāma (45–60 s).**
   When "knowing-tasting" is unmistakable, whisper-label **once**: "knowing-tasting." Immediately notice **nāma** components arising with it:

   - **vedanā** (tone: pleasant / neutral / unpleasant),

- **saññā** (perception tag: “salty,” “sweet”),
- **cetanā** (tiny urge “more/less”),
- **manasikāra** (attention leaning).

  Keep it **impersonal** and brief.

4. **Rest the story (20–30 s).**

   Pause. Do **not** evaluate, justify, or narrate. We are training **result-band literacy**.

5. **One more lap (optional, 60–90 s).**

   Repeat steps 2–3 once with a fresh micro-bite; confirm door → support → knowing → nāma.

Teacher cues (to thread throughout)

- “Door first.”
- “Support felt.”

- “One knowing label, then see the nāma bundle.”
- “No owner. No story.”

Micro-log (30 s)

- Door used: _____
- Rūpa cue you noticed first: _____
- Nāma items that showed up (check): □ vedanā □ saññā □ cetanā □ phassa □ manasikāra
- One line: “This bite showed nāma-rūpa standing with knowing; no owner.”

Assessment Pack — Link 4: Nāma-rūpa (Name-and-Form)

A) True / False (8)

1. In this chapter, Nāma-rūpa is taught as **present effect** (result), not as a cause. ☐T ☐F

2. “Nāma” in this course includes vedanā, saññā, cetanā, phassa, and manasikāra. ☐T ☐F

3. “Rūpa” refers to the four great elements and dependent material support. ☐T ☐F

4. We may jump directly from viññāṇa (3) to saḷāyatana (5) if students already know the doors. ☐T ☐F

5. The mutual support of viññāṇa ↔ nāma-rūpa is used to avoid owner-language. ☐T ☐F

6. On plates for this chapter, labels must sit **outside** the rim. ☐T ☐F

7. The lawful forward grammar we display is 3→4→5 (not 3→5). ☐T ☐F

8. In the eating demo, we first identify rūpa support, then point out nāma reactions. ☐T ☐F

B) Fill-in (8)

1. Active round for Link 4 in this volume: _____-vaṭṭa.

2. Time band for Link 4: Segment _____.

3. Forward paccayā from 3 to 4: **viññāṇa-paccayā _____**.

4. Forward paccayā from 4 to 5: **nāma-rūpa-paccayā _____**.

5. “As condition” in class speech means “provides the necessary _____,” not “creates/owns.”

6. Quick list Nāma = _____, _____, _____, _____, _____.

7. Four primaries of rūpa = earth/solidity, water/cohesion, fire/temperature, _____/motion.

8. Owner-free framing lenses we rotate: khandha / āyatana / _____.

C) Matching (10)

Match 1–10 to A–J.

1. Nāma-rūpa (this chapter)

2. Viññāṇa ↔ Nāma-rūpa

3. 3→4 outer arrow
4. 4→5 dependency
5. Rūpa primaries
6. “Door discipline”
7. Khandha lens
8. Dhātu lens
9. Labels placement
10. Eating demo sequence

A. Earth, water, fire, air (motion/pressure)

B. Outside the rim; no lines through text

C. Psychophysical pair; present effect

D. Mutual standing; sheaves-of-reeds logic

E. viññāṇa conditions nāma-rūpa (no jump)

F. nāma-rūpa conditions six internal bases

G. Name door before anything else

H. Five aggregates to keep speech impersonal

I. Base/object/knowing sets; anti-owner framing

J. Door → rūpa support → knowing → nāma reactions

D) Label-the-Diagram (1–2 items)

D1. On a plate with only ② **Present Effect** lit, place **4 Nāma-rūpa** outside the rim. Draw a short **outer** arrow from **3 Viññāṇa** to **4 Nāma-rūpa**.

D2. On a second copy, add **only** the caption strip: *viññāṇa-paccayā nāma-rūpaṃ; nāma-rūpa-paccayā saḷāyatanaṃ*. (No other overlays.)

E) Short Answer (2)

1. In one or two sentences, explain how “mutual support” between viññāṇa and nāma-rūpa removes owner-language from classroom speech.

2. Give one example of impersonal phrasing that names **rūpa support** and one **nāma** function during tasting.

F) Scenario Case (1)

A student says at lunch: "**I** chewed the biscuit and **I** felt **my** awareness enjoying it."

(a) Identify three owner-phrases.

(b) Rewrite using **door**, **rūpa support**, and **nāma** functions (at least vedanā + one of saññā/cetanā/manasikāra).

(c) State the lawful forward links in play and why we **don't** teach cutting here.

G) Micro-Log (1)

- **Door named: _____**
- **Rūpa support noticed first:** texture / temperature / motion-pressure / other: **_____**
- **Nāma reactions seen (check):** □ vedanā □ saññā □ cetanā □ phassa □ manasikāra
- **One-line summary:** "Nāma-rūpa stood with knowing at the tongue-door—no owner."

H) Quick Quiz (5)

1. What immediately follows viññāṇa (3) in forward order?

2. What immediately follows nāma-rūpa (4) in forward order?

3. Where must the 3→4 arrow be drawn relative to labels?

4. Give two items from the **Nāma** set we use in this course.

5. Name one reason the eating demo begins by highlighting **rūpa**.

I) Reflection Ticket (1)

In 2–3 lines, describe one bite today where you **felt the support** (rūpa) and **saw the reactions** (nāma) without a story. Name the **door** and at least **two** nāma items.

Takeaway Box

“Mind-and-body arise together.”

- **Nāma-rūpa** is the **psychophysical pair** in ② **Present Effect** (vipāka-vaṭṭa).
- Read **impersonal** with lenses (khandha/āyatana/dhātu).
- Keep lawful **3→4→5** grammar; labels **outside**; one overlay per plate.
- Classroom drill: **Door → rūpa support → knowing → nāma reactions** (one label, then rest).

Answer Key (teacher copy)

A) T/F: 1 T, 2 T, 3 T, 4 F, 5 T, 6 T, 7 T, 8 T.

B) Fill-in:

1 vipāka, 2 ② (two), 3 nāma-rūpaṃ, 4 saḷāyatanaṃ, 5 help,

6 vedanā; saññā; cetanā; phassa; manasikāra,

7 air, 8 dhātu.

C) Matching:

1-C, 2-D, 3-E, 4-F, 5-A, 6-G, 7-H, 8-I, 9-B, 10-J.

D) Labels: as instructed; captions only on D2.

E) Short answers (samples):

1. Because viññāṇa and nāma-rūpa **stand together**, we speak in functions/conditions, not persons; “knowing with nāma-rūpa support” replaces “I know.”

2. “Tongue-door with warm, grainy texture (rūpa); pleasant tone and the perception ‘sweet’ (nāma).”

F) Scenario (sample):

(a) “I chewed…”, “I felt…”, “my awareness…”

(b) “Tongue-door: warm, crumbly texture (rūpa); a tasting knowing appeared; vedanā pleasant; saññā ‘sweet’; manasikāra leaned to it.”

(c) We teach **3→4→5** only (result-band literacy); **no cutting** in Vol. 2.

G) Micro-log: check door named, support noted, at least two nāma items, impersonal phrasing.

H) Quick Quiz (samples):

1. Nāma-rūpa. 2) Saḷāyatana. 3) Outside labels, not through text.

2. Any two of vedanā/saññā/cetanā/phassa/manasikāra.

3. It makes support **tangible** before reading nāma reactions, preventing owner-language.

Chapter. 3 — Link 5: Saḷāyatana (Six Bases)

Orientation — Opening the six doors as “fields.”

What Link 5 is.

Saḷāyatana = the six **internal bases** (eye, ear, nose, tongue, body, mind). We train them as **fields** where a matching class of knowing can light up; they **enable** contact, they don’t “do” contact. In our wheel, Link 5 lives in ② **Present Effect** within the **vipāka-vaṭṭa** result band.

Why doors matter pedagogically.

Teaching “bases as fields” keeps speech **impersonal** and operational: we work at the door, not with an owner. This supports the lawful stream **4→5→6→7** (nāma-rūpa → bases → contact → feeling) and prevents the common shortcut from contact to craving.

Forward anchors you can show on the rim (outside labels).

- *nāma-rūpa-paccayā saḷāyatanaṃ* (4→5) → *saḷāyatana-paccayā phasso* (5→6) → *phassa-paccayā vedanā* (6→7). Keep titles outside; time ring only.

Diagram Hook — Plate V2.5 “Door Map”

- **Plate:** Only ② **Present Effect** arc ON; **5 Saḷāyatana** labelled **outside** the rim.
- **Legend strip:** “Bases are **fields**; fields **impinge** (4→5 whisper).”
- **No stack:** Do not mix truths/vaṭṭa fills on this plate.

Doctrinal Core (classroom-tight)

- **Definition:** Six **internal bases** (eye/ear/nose/tongue/body/mind) paired with their **external fields** (forms/sounds/odors/tastes/tangibles/mind-objects). Bases **condition** contact opportunities; they are not agents.
- **Why this matters:** If experience depends on doors, students can reliably locate **where** contact occurs and then read the lawful move to **feeling**, which is the hinge for later training.
- **Practice language:** “Name the **door**, state the **triad**, then call the **tone**.” (We remain in the **result band**; no C2/cutting talk yet.)

Table — Door → Typical Object → Typical Knowing (for the board/handout)

Door (internal base)	Typical object (external field)	Typical knowing (matching viññāṇa)
Eye (cakkhu)	Visible forms: color/shape	Eye-consciousness (cakkhu-viññāṇa)
Ear (sota)	Sounds: tone/pitch/volume	Ear-consciousness (sota-viññāṇa)
Nose (ghāna)	Odors: sharp/musty/sweet…	Nose-consciousness (ghāna-viññāṇa)
Tongue (jivhā)	Tastes: bitter/sour/salty/sweet/umami	Tongue-consciousness (jivhā-viññāṇa)
Body (kāya)	Tangibles: pressure/temperature/vibration/motion	Body-consciousness (kāya-viññāṇa)

Mind (mano)	Mind-objects: images/words/memories/plans	Mind-consciousness (mano-viññāṇa)

This is the **door→object→knowing** spine you'll reuse to build the **contact triad** next (base + object + matching consciousness ⇒ **phassa** ⇒ **vedanā**). Keep this printed on the board edge for all Link-5/6 lessons.

Teacher cues (to say aloud)

- "**Bases are fields, not agents.** They let contact happen."
- "**Door first.** Then object. Then the matching knowing."
- "We are in ② **Present Effect**—read results only; no shortcuts to craving."

Assessment Pack — Link 5: Saḷāyatana (Six Bases)

A) True / False (8)

1. In this chapter, the six bases are taught as **present effects** (result band). ☐T ☐F
2. "Bases are fields" means they **enable** contact; they do not **do** contact. ☐T ☐F

3. It is acceptable to skip from 4 → 6 if students already know what contact is. ☐T ☐F

4. On plates, Link-labels must sit **outside** the rim. ☐T ☐F

5. The lawful forward grammar for this segment is **4→5→6→7**. ☐T ☐F

6. In classroom speech we should prefer owner-language to keep things vivid. ☐T ☐F

7. Eye/ear/nose/tongue/body/mind are **internal bases**; forms/sounds/odors/tastes/tangibles/ideas are **external fields**. ☐T ☐F

8. No C2 (“cutting”) instructions belong in this chapter’s training. ☐T ☐F

B) Fill-in (8)

1. Active round for Link 5 in Volume 2: _____-vaṭṭa.

2. Time band for Link 5: Segment _____.

3. Paccayā (4→5): **nāma-rūpa-paccayā _____**.

4. Paccayā (5→6): **saḷāyatana-paccayā _____**.

5. Door protocol mantra: **Door** → **_____** → **_____**.

6. “As condition” in class speech = “provides the necessary _____,” not “creates/owns.”

7. The **mind** door pairs with the object class “**” and the knowing “**-viññāṇa.”

8. The **body** door’s object class is “tangibles” such as pressure/temperature/_____.

C) Matching (10)

Match 1–10 to A–J.

1. Saḷāyatana (this chapter)

2. External field: ear

3. Internal base: eye
4. Typical knowing: nose
5. Typical knowing: mind
6. Forward grammar
7. Labels placement
8. “Fields not agents”
9. Door discipline
10. Result-band stance

A. Sound

B. 4→5→6→7 (no skips)

C. Outside the rim (no lines through text)

D. Work at the base; they enable contact

E. Name door → object → knowing

F. Present-effect literacy (no cutting)

G. Eye (cakkhu)

H. Mind-consciousness (mano-viññāṇa)

I. Nose-consciousness (ghāna-viññāṇa)

J. Six internal bases (eye…mind)

D) Label-the-Diagram (1–2 items)

D1. On a wheel with only ② **Present Effect** lit, place **5 Saḷāyatana outside** the rim at the correct sector. Draw a short **outer** arrow **4→5**, then **5→6→7** (fainter), all outside labels.

D2. Add a slim caption strip (separate copy): *nāma-rūpa-paccayā saḷāyatanaṃ; saḷāyatana-paccayā phasso; phassa-paccayā vedanā.* (No chords/extra overlays.)

E) Short Answer (2)

1. In one or two sentences, explain why calling bases "**fields**" helps remove owner-language and prepares students for contact.

2. Give one example each for **sight / sound / thought** using the formula **door → object → knowing**.

F) Scenario Case (1)

A learner reports: "**I** heard a ping and **my** awareness focused on **my** irritation."

(a) Circle three owner-phrases.

(b) Rewrite with **door → object → knowing** only (result-band, impersonal).

(c) State the lawful forward links involved and why we **do not** introduce C2 here.

G) Micro-Log (1)

- **Door named: _____**
- **Object class:** form / sound / odor / taste / tangible / idea
- **Knowing named once: _____**-viññāṇa
- **One line (impersonal):** "At the _____-door, knowing appeared and ceased; result only."

H) Quick Quiz (5)

1. What immediately **precedes** Saḷāyatana (5) in forward order?

2. What immediately **follows** Saḷāyatana (5) in forward order?

3. Where must arrows be drawn relative to labels?

4. Give the object class for the **body** door.

5. State the classroom mantra for this chapter.

I) Reflection Ticket (1)

In 2–3 lines, describe a moment today when you **named the door first** and clearly saw the lawful move toward contact. Keep it impersonal.

Takeaway Box

“Experience begins at a door.”

- Doors are **fields** (not agents) that **condition** contact opportunities.
- Train **Door → Object → Knowing**; keep labels **outside**; one overlay per plate.
- Hold **4→5→6→7** grammar; present-effect literacy only (no C2 yet).

Answer Key (teacher copy)

A) T/F: 1 T, 2 T, 3 F, 4 T, 5 T, 6 F, 7 T, 8 T.

B) Fill-in:

1 vipāka, 2 ② (two), 3 saḷāyatanaṃ, 4 phasso, 5 object → knowing, 6 help,

7 ideas (mind-objects); mano, 8 motion (movement/vibration).

C) Matching:

1 J, 2 A, 3 G, 4 I, 5 H, 6 B, 7 C, 8 D, 9 E, 10 F.

D) Labels: as instructed; arrows on rim, outside labels; captions only on the second copy.

E) Short Answer (sample):

1. “Fields” frames bases as conditions, not owners; it keeps speech impersonal and readies the **base+object+knowing** triad.

2. Sight: eye → form → cakkhu-viññāṇa; Sound: ear → sound → sota-viññāṇa; Thought: mind → idea → mano-viññāṇa.

F) Scenario (sample):

(a) “I…”, “my awareness…”, “my irritation.”

(b) Ear-door → sound (ping) → **ear-consciousness** appeared and ceased.

(c) 4→5→6→7 only; present-effect literacy; no C2/cutting in this chapter.

G) Micro-Log: verify door is named, object class correct, knowing labeled once, impersonal phrasing.

H) Quick Quiz (sample):

1. Nāma-rūpa (4). 2) Phassa (6). 3) Outside labels, not through text.

2. Tangibles (pressure/temperature/motion). 5) “Door → Object → Knowing.”

Chapter. 4 — Link 6: Phassa (Contact)

Orientation — Meeting point (door + object + consciousness)

What Link 6 is.

Phassa is the **threefold meet**: **door (base) + object (field) + matching consciousness**. When these align, **contact** occurs. We teach it **impersonally** as a present **effect**—a lawful meet, not a doer.

Placement on the wheel.

- **Segment:** ② **Present Effect** (result band / vipāka-vaṭṭa).
- **Labels:** outside the rim; hub stays clean.
- **Arrow grammar (for literacy):** show **5→6→7** on the **outer** rim only (no lines through text).
- **Forward anchors:** *nāma-rūpa* → *saḷāyatana* → *phassa* → *vedanā* (4→5→6→7).
- **Discipline:** No C2/“cutting” language in this chapter—result-band literacy only.

Why doors matter here.

Doors (Link 5) are **fields** that **condition opportunities** for contact. Training students to **name the door first** keeps the reading impersonal and sets up the lawful move to **feeling (7)** in the very next step.

Language guardrails.

- Say: “**meeting** at the ear-door,” “**contact** at the body-door.”
- Don’t say: “I contacted,” “my awareness touched it.”
- If speech is needed, rotate **khandha / āyatana / dhātu** lenses to keep it owner-free.

Diagram note (Plate literacy for V2.6 “Contact Triad”)

- Light only ② **Present Effect**; place **6 Phassa** outside the rim.
- Show a small **triad schema** off-rim: **base + object + consciousness ⇒ contact**.
- Keep **5→6→7** arrows **outside** labels; no other overlays on this plate.

Drill — “touching / tasting / seeing” tags (60–90 seconds)

Aim: Train clean, impersonal contact recognition at a live door.

Protocol (pick one door per lap):

1. **Name the door (3–5 s):** “Body-door” / “Tongue-door” / “Eye-door.”

2. **Wait for the object (10–20 s):** pressure/temperature (body), taste/heat (tongue), shape/colour (eye).

3. **Meet:** the matching consciousness lights up; **contact happens**.

4. **Tag once, then rest (2–3 s):**

    - Body: **“touching”**

    - Tongue: **“tasting”**

    - Eye: **“seeing”**

      (One clean tag; no story. No jumping to craving.)

5. **Repeat** 2–3 times within 60–90 seconds.

Teacher cues to thread throughout

- "**Door first → object → meet**."
- "**One tag, then rest.**"
- "We're in ② **result**—nothing to fix, only to know."
- "Save **feeling (7)** for the next step; **no** C2 talk yet."

Exit check (10–15 s)

- Each student names: door used → single tag they made (e.g., "ear-door → 'hearing' once").
- Instructor listens for **impersonal** phrasing and the **one-tag rule**.

Practice Section — 90-Second "Meeting" Tags (Sit & Walk)

Goal: Train clean recognition of **contact** as the threefold meet (**door + object + matching consciousness**) with a single, impersonal tag.

Protocol (run 2–3 laps; switch doors each lap)

Mode A — Seated (≈90 s)

1. **Name the door (2–3 s):** "Body-door" / "Ear-door" / "Eye-door" / "Tongue-door."

2. **Wait for the object (10–20 s):**

    - Body: pressure / temperature / vibration
    - Ear: tone / pitch / volume
    - Eye: color / shape / motion
    - Tongue: taste / heat / texture

3. **Meet = contact (instant):** matching consciousness lights up.

4. **Tag once, then rest (2–3 s):**

    - Body → **“touching”**
    - Ear → **“hearing”**
    - Eye → **“seeing”**
    - Tongue → **“tasting”**

      (Exactly one tag; no story; do **not** jump to feeling talk.)

5. **Repeat** step 2–4 two more times in the same lap.

Mode B — Walking (≈90 s)

1. **Name the door** silently every 3–4 steps: “Body-door.”

2. Let a clear tangible arise (sole pressure, breeze on skin).

3. **Meet** → **one tag:** “touching.”

4. **Rest** one breath; repeat.

Variations (use sparingly)

- **Mind-door lap:** idea/image appears → **“thinking-contact”** (one tag).

- **Narrow field:** keep to **one** door for the entire 90 s to sharpen recognition.

Common pitfalls & cues

- Pitfall: Owner-language (“I contacted it”). → Cue: “Say **meet at the door**.”

- Pitfall: Over-tagging. → Cue: “**One tag, then rest.**”

- Pitfall: Skipping to craving. → Cue: “We stop at **contact**; feeling is next.”

- Pitfall: Vague door. → Cue: “**Door** → **object** → **meet**—name each.”

Teacher quick checklist

- Door named before object?
- One clear object class?
- Exactly one tag per meet?
- Impersonal phrasing maintained?
- No C2/cutting language?

Assessment Pack — Link 6: Phassa (Contact)

A) True / False (8)

1. In this chapter, contact is taught as a present **effect**. ☐T ☐F

2. Contact = base + object + matching consciousness (the triad). ☐T ☐F

3. It is acceptable to jump from bases (5) directly to feeling (7) for speed. ☐T ☐F

4. On plates, Link labels sit **outside** the rim. ☐T ☐F

5. Lawful forward grammar for this span is **4→5→6→7**. ☐T ☐F

6. The correct classroom tag after a meet is a single verb-noun like “touching” or “hearing.” ☐T ☐F

7. This chapter includes C2 (“cutting”) drills to stop craving at feeling. ☐T ☐F

8. Saying “contact happened at the ear-door” keeps speech impersonal. ☐T ☐F

B) Fill-in (8)

1. Segment for Link 6 on the wheel: **Segment ____**.

2. Round active in Volume 2: **_____-vaṭṭa**.

3. Triad formula: **base + _____ + matching consciousness = contact**.

4. Forward paccayā from 5 to 6: **saḷāyatana-paccayā _____**.

5. Forward paccayā from 6 to 7: **phassa-paccayā _____**.

6. Classroom mantra: **Door** → **_____** → **meet (contact)**.

7. Tagging rule: **One tag, then _____**.

8. Speech rule: use **impersonal** / avoid **_____-language**.

C) Matching (10)

Match 1–10 to A–J.

1. Phassa (this chapter)

2. Triad

3. Ear-door example
4. Body-door example
5. Arrow grammar shown
6. Labels placement
7. Owner-language
8. Present-effect stance
9. One-tag rule
10. No-jump policy

A. “I felt my contact” (to be avoided)

B. Result band literacy; nothing to fix

C. Base + object + matching consciousness

D. 5→6→7 (on rim, outside text)

E. Outside the rim, hub clean

F. “hearing-contact” after tone + ear + ear-viññāṇa

G. “touching-contact” after tangible + body + body-viññāṇa

H. No skipping to craving; stop at 6 (feeling is separate)

I. Exactly one verbal tag per meet

J. Contact = meet (not an agent)

D) Label-the-Diagram (1–2)

D1. On a plate with only ② **Present Effect** lit, place **6 Phassa** outside the rim. Draw **outer** arrows **5→6→7** (no lines through text).

D2. Add a small off-rim chip with the triad equation “**base + object + matching consciousness ⇒ contact**.” (Do not add C-chords or truths/vaṭṭa fills here.)

E) Short Answer (2)

1. In one or two sentences, explain why calling contact a **meet** helps prevent owner-language.

2. Give a door-based example of contact using the formula **door → object → matching consciousness → one tag**.

F) Scenario Case (1)

A learner says: "**I** felt the coffee and **I** contacted the heat with **my** awareness."

(a) Identify three owner-phrases.

(b) Rewrite using the **triad** and **one-tag** rule.

(c) State the lawful forward links in play and why the drill stops at **contact** in this chapter.

G) Micro-Log (1)

- **Door named: _____**
- **Object class:** form / sound / odor / taste / tangible / idea
- **Matching consciousness: _____**-viññāṇa
- **One tag used: _____**

- **One-line (impersonal):** “At the _____-door, base+object+consciousness met; contact tagged once.”

H) Quick Quiz (5)

1. What immediately **precedes** Phassa (6) in forward order?

2. What immediately **follows** Phassa (6) in forward order?

3. Give the triad that defines contact.

4. Where must you draw the arrows relative to labels?

5. What’s the classroom mantra for this chapter?

I) Reflection Ticket (1)

In 2–3 lines, describe one episode today where you **named the door first**, recognized the **meet**, and made **one** tag. Keep it impersonal.

Answer Key (teacher copy)

A) T/F: 1 T, 2 T, 3 F, 4 T, 5 T, 6 T, 7 F, 8 T.

B) Fill-in:

1 ②, 2 vipāka, 3 object, 4 phasso, 5 vedanā, 6 object, 7 rest, 8 owner.

C) Matching:

1 J, 2 C, 3 F, 4 G, 5 D, 6 E, 7 A, 8 B, 9 I, 10 H.

D) Labels: as instructed; arrows on rim; chip off-rim; no stacked overlays.

E) Short Answer (samples):

1. “Meet” frames contact as concurrence of conditions (base+object+knowing), not a person doing something; it keeps speech impersonal.

2. Ear → tone → ear-consciousness → tag once: “hearing.”

F) Scenario (sample):

(a) “I felt…,” “I contacted…,” “my awareness.”

(b) Body-door + hot cup (tangible) + body-consciousness met ⇒ **“touching.”**

(c) 4→5→6→7; we stop at 6 in this chapter (result-band literacy), no C2/cutting.

G) Micro-Log: check door is named, triad is correct, one tag, impersonal phrasing.

H) Quick Quiz (sample):

1. Saḷāyatana (5). 2) Vedanā (7). 3) Base + object + matching consciousness.

2. Outside labels, never through text. 5) “Door → object → meet (contact).”

Takeaway Box

“Contact is just a meet—see it clearly.”

- Train **Door → Object → Matching Consciousness → one tag**, then rest.

- Hold **4→5→6→7** grammar; labels **outside**; one overlay per plate.

- Present-effect literacy only; no C2/cutting talk in this chapter.

Chapter. 5 • Link 7 — Vedanā (Feeling): Orientation

What it is (clean definition). *Vedanā* = the simple tone that colors a contact-moment: pleasant (*sukha*), painful (*dukkha*), or neutral (*adukkham-asukha*). It is **not** an emotion or story—just the "taste" right after contact.

Where it lives on the Wheel. Link 7 (Vedanā) is in **Segment** ② **Present Effect**—a resultant node immediately after phassa, and just before the C2 hinge (feeling → craving).

EBT anchor (from our sources). Forward stream summarized: **saḷāyatana** → **phassa** → **vedanā** → **…** → **taṇhā** (SN 12). Our PDFs explicitly give the cessation line in Pāli: "**Saḷāyatananirodhā phassanirodho; phassanirodhā vedanānirodho…**" (SN 12).
(Note: the uploaded files cite SN 12.1–12.2 as anchors but do not reproduce the full forward Pāli for "phassa paccayā vedanā; vedanā paccayā taṇhā.")

Why it matters (preview of C2). This is the live hinge: misread feeling as an instruction ("pleasant—grab; painful—push; neutral—drift") and **C2** (vedanā→taṇhā) forms; know it as just tone and C2 has no foothold.

Neutrality's stealth. Neutral often flies under radar; boredom/"just okay" quietly fuels seeking. Mogok-style notes flag **neutral** → **ignorance (moha/avijjā)** as a common slide; train to notice neutrality clearly.

Canonical/Abhidhamma classifications (for teachers). Threefold (pleasant/painful/neutral) with expansions to five, six, eighteen, thirty-six, and 108fold to show pervasiveness across doors—use only what the class needs.

Placement & function lines (board cues)

- **Placement:** Mark Link 7 in ② **Present Effect** (~5:45 on the Mogok clock); labels outside the rim.

- **Function lines to recite: "phassa → vedanā"** (spark → tone). **"vedanā → taṇhā"** (hinge—*preview only*; full C2 training comes next chapter).

Micro-Drill (60–90 seconds total): "Tag-Once, Then Rest"

- **Cue:** At any door, when contact is noticed, **name the tone once**—"pleasant / painful / neutral"—**then rest quietly** with two natural breaths. **No intervention language.**
- **Why this works:** It keeps vedanā **clean** (fruit only) and avoids jumping straight from contact to craving (the common error).

- **Teacher note:** Emphasize neutrality reps; it trains seeing the "stealth" slide before it recruits craving.

One-line takeaway

"Name the tone, then let it live out—feeling known as feeling does not become craving."

Diagram Hook — Plate V2.7 • “Feeling Wheellet (3 Tones)”

Goal. A small, classroom-friendly sub-wheel that makes *vedanā* immediately visible as just three tones—pleasant, painful, neutral—sitting in **Segment** ② **(Present Effect)** and pointing forward to the **C2 hinge** (preview only).

Layout & specs (production-ready)

- **Canvas:** A4 landscape, PNG @300 dpi (sRGB). Labels outside shapes; no gradients/3D.

- **Structure:**

    - **Main wheel (ghosted):** Show the full Mogok wheel faintly for context with the ② **Present Effect band** in full strength. Quadrant numbers live **outside** the rim (No. 1=Past Cause at ~+45°, No. 2=Present Effect at ~–45°, No. 3=Present Cause at ~–135°, No. 4=Future Effect at ~+135°).

    - **Wheellet:** A crisp **3-slice mini-wheel** placed inside Segment ② (lower-right). Equal 120° slices, labels outside.

- **Tone slices (wheellet):**
    - **Pleasant (sukha)** — label outside, short gloss “easy to like.”
    - **Painful (dukkha)** — label outside, short gloss “hard to bear.”
    - **Neutral (adukkham-asukha)** — label outside, short gloss “no obvious pull.”
- **Arrows & grammar:**
    - Solid short arrow **phassa** → **vedanā** (inside Segment ②).
    - **Dashed, thin preview** arrow “**C2 (vedanā → taṇhā) —** preview only” that **stops at the rim** between ② and ③ (no entry into Segment ③ on this plate).
- **Legends (tight):**
    - **Result-band badge:** “Segment ② • Present Effect • Vipāka-vaṭṭa”.

  - **Three-tone key:** 3 bullet chips with the Pāli terms and EN glosses.
  - **Teacher cue chip:** “Say just the tone; do nothing to it.”

- **Callouts:**
  - Tiny pin near “neutral” slice: “**Stealthy**—easy to miss.”
  - Rim caption (small): “Effect ≠ Cause. (Cause lives in ① & ③.)”

- **Do/Don’t guards:**
  - **Do** keep labels outside; route arrows outside text.
  - **Don’t** show emotions, stories, or interventions on this plate.

Doctrinal Core — Result-Band Status; C2 Handoff (Preview Only)

- **Result-band status.** *Vedanā* is a **resultant** of contact (*phassa*), so it lives in **Segment ② (Present Effect / Vipāka-vaṭṭa)**. On this plate we treat it as **just tone**—not emotion, not preference, not instruction.

- **Three tones, one job.** Every contact moment lights up exactly one of three: **pleasant, painful, or neutral**. Name the tone; let it complete on its own. That preserves **effect as effect**.

- **Why Segment ② matters.** Calling vedanā "result" keeps classroom grammar clean: **causes** sit in Segments ① **&** ③; **effects** sit in ② **&** ④. Confusing these is the classic slide into making feeling a command.

- **C2 handoff (preview only).** The next link (C2) is **vedanā → taṇhā**. We **only preview** it here with a **dashed** arrow to train "see the hinge, don't move it." Full C2 work belongs to the next chapter/plate.

Micro-drill cue to print on the plate

"Tag once, then rest."

When a contact is noticed, say softly in mind: "pleasant / painful / neutral," then **do nothing** to it for two natural breaths. (Prioritize **neutral** reps to catch the stealth tone.)

Mini QA (before export)

- Quadrant numbering outside; No. 2 highlighted (Present Effect).
- Only **phassa** → **vedanā** solid; **C2** is dashed and stops at the rim.
- Exactly **3** wheellet slices; labels outside; no stories/emotions.
- Result-band badge present; “Neutral = stealthy” callout present.
- Arrows routed outside text; high contrast; A4 @300 dpi, sRGB.

Practice Section — “Tag the tone once, then rest”

Objective. Train clean recognition of *vedanā* (pleasant / painful / neutral) as a **result** of contact—no story, no fixing—so the C2 hinge isn’t recruited.

Protocol (2–3 min micro-sets; repeat x3).

1. **Set posture & field (10–15 s).** Softly note the door you’re using (eye/ear/nose/tongue/body/mind).

2. **Notice contact → Tag once.** When a contact is clear, label just the **tone** once: “pleasant / painful / neutral.”

3. **Rest (two natural breaths).** Do **nothing** to it. No changing, holding, or pushing away.

4. **Reset.** Wait for the next obvious contact; repeat from step 2.

Rules.

- Use **single, quiet labels** (one word).
- **No intervention talk** (no “accept,” “let go,” “be equanimous,” etc.).
- Prioritize **neutral** sightings; it’s the stealth tone.

Teacher cues.

- “Effect as effect.” Keep Link-7 inside Segment ② (result only).
- Short, clear timing beats (“tag… rest… reset”).

- If students drift into stories (“I like / don’t like”), return to **one-word tone**.

Variations.

- **Door rounds:** 30–45 s each across sight → sound → body → mind.
- **Neutral focus:** Hunt for the “just okay / blank” tone for one full minute.
- **Painful micro-lab:** With an ache/itch: tag “painful,” rest two breaths, watch it change **by itself**.

Common obstacles → fixes.

- **Story-making:** Replace with one-word tone; shorten rests.
- **Over-labeling:** Enforce “one tag only,” then silence.
- **Missing neutral:** Slow down; widen field; remind “no obvious pull = neutral.”

Assessment Pack — Vedanā (Feeling) — Orientation Set

Format & counts (ready to drop into your bank).

- **True/False (8)**

1. Vedanā is an **effect** of contact. (T)
2. Neutral feeling is rare compared to the other two tones. (F)
3. The drill uses **one tag, then rest** with no intervention talk. (T)
4. Emotions like anger are the same as vedanā. (F)
5. Pleasant tone always produces craving. (F)
6. Labeling should be long, descriptive phrases. (F)
7. This chapter treats C2 (vedanā→taṇhā) as **preview only**. (T)

8. Segment ② belongs to **Present Effect (vipāka-vaṭṭa)**. (T)

- **Fill-in-the-blank (8)**

  a) The three tones are **pleasant / painful / neutral**.

  b) Tag the tone **once**, then **rest**.

  c) Link 7 sits in Segment ②.

  d) The dashed preview arrow points to **C2 (vedanā→taṇhā)**.

  e) **Neutral** is called the **stealth** tone.

  f) Vedanā follows **phassa**.

  g) Assessment forbids **intervention** language.

  h) Effects sit in Segments ② **&** ④.

- **Matching (10)**

  A. pleasant → “easy to like”

  B. painful → “hard to bear”

  C. neutral → “no obvious pull”

  D. Segment ② → Present Effect

  E. phassa → precedes vedanā

  F. C2 → vedanā→taṇhā (preview)

  G. vipāka-vaṭṭa → result round

H. one-word tag → “pleasant/painful/neutral”

I. two breaths → silent rest period

J. stealth → neutral emphasis

- **Label-the-diagram (1–2 items)**

  1. On a blank quadrant ring, mark **Segment** ② and place **Vedanā (Link 7)** in it.

  2. Draw a **solid** short arrow **phassa→vedanā** and a **dashed** arrow stopping at the rim toward **C2** (preview).

- **Short answer (2)**

  1. Why does “no intervention talk” matter in this drill?

  2. Explain why neutral is called “stealth” in classroom training.

- **Scenario case (1)**

  While checking email, a mildly annoying pop-up appears; the student feels a tightness in the brow and a subtle urge to click elsewhere.

  — Identify the tone; write the exact one-word tag; describe the two-breath rest without adding any “fixing”

language.

- **Micro-log (1)**

  Complete after a 3-minute session: list 3 contacts with their tones (P/PA/N), note any moment you almost added a story, and how you returned to “tag once, rest.”

- **Quick quiz (5)**

  1. Link number of vedanā?
  2. Segment placement?
  3. Round (vaṭṭa) classification?
  4. Arrow grammar from phassa?
  5. What is previewed (by dashed arrow) but not trained here?

- **Reflection ticket (1)**

  One sentence: “Today I noticed that when tone appeared, my mind tried to ____; returning to one tag and rest

changed ____.”

Rubrics (brief).

- **Accuracy (0–2):** Correct tone identification.
- **Discipline (0–2):** One-word tag, no extra talk.
- **Placement (0–2):** Keeps Link-7 in Segment ② (result).
- **Awareness (0–2):** Notices neutral at least once.
- **Clarity (0–2):** Short, clear descriptions without story.

Takeaway Box

“Tone appears—don’t make a story.”

See *vedanā* as just the effect of contact (pleasant / painful / neutral). Tag it once, rest two breaths, and keep the hinge quiet.

Chapter. 6 • Middle-Stream Integration (3→7)

Orientation — Stitching the flow without narrative

Aim: help students “see the middle stream” cleanly—from **Viññāṇa (3)** through **Vedanā (7)**—as a **run of results** (vipāka) inside **Segment ②: Present Effect**, with **labels outside the wedges** and **no story-making**. The teacher’s mantra here is: *“Effect as effect—just watch it unfold.”*

Chalk-through (board script): 3 → 4 → 5 → 6 → 7

Use a big wheel on the board. Keep all labels **outside** the rim. Work clockwise. Speak in short, mechanical lines.

1. ③ **Viññāṇa (Consciousness)** — *“Knowing arises.”*
    - Mark wedge ③ in Segment ② (Present Effect).
    - One-liner: “A bare ‘lighting-up’ with an object.”
2. ④ **Nāma-rūpa (Mentality-Materiality)** — *“Naming + body-conditions support knowing.”*
    - Mark wedge ④ in Segment ②.

- One-liner: “Feeling/perception/intending/attention + material base.”

3. ⑤ **Saḷāyatana (Six Bases)** — *“A door is open.”*
   - Mark wedge ⑤ in Segment ②.
   - One-liner: “Eye…ear…nose…tongue…body…mind—field available.”
4. ⑥ **Phassa (Contact)** — *“Meeting happens.”*
   - Mark wedge ⑥ in Segment ②.
   - Arrow cue (short, solid): **door + object + consciousness** → **contact**.
5. ⑦ **Vedanā (Feeling)** — *“Tone appears.”*
   - Mark wedge ⑦ in Segment ②.
   - One-liner: “Pleasant / painful / neutral (no story).”

- Add a **dashed, short preview** tick toward ③-segment boundary labeled **“C2 (vedanā→taṇhā) — preview only.”**

Teacher timing: Do one full clockwise sweep in ~45–60 seconds, then repeat once, slightly slower, while pointing to each wedge. Keep narration **impersonal** and **spare**.

Board layout & cues (use on the plate/slide)

- **Band badge:** “Segment ② — Present Effect (Vipāka-vaṭṭa).”
- **Labels outside wedges** only; arrows routed outside text.
- **Only** show the short solid arrow **phassa** → **vedanā**; keep **C2** as a **dashed preview** that does **not** enter Segment ③.
- **Clockwise grammar strip (small):** “③ viññāṇa → ④ nāma-rūpa → ⑤ saḷāyatana → ⑥ phassa → ⑦ vedanā.”

Micro-practice (in-class, 90–120 s)

- Round 1: Track ③→④ on one obvious sight or sound; say the wedge names silently as you point.
- Round 2: Add ⑤ (door felt as “the field”).
- Round 3: Add ⑥ (name “meeting”), then ⑦ (tag the **tone once**, then rest two breaths).
- Rule: **No intervention talk.** This is integration, not fixing.

Pitfalls & quick remedies

- **Story-making (adding “me & mine”).**
  - *Sign:* Students narrate likes/dislikes or reasons.
  - *Remedy:* Return to wedge names only; enforce **one-word tone** at ⑦.

- **Mistaking the lens for self (reifying ⑤–⑥).**
    - *Sign:* “My eye… my contact… I’m doing it.”
    - *Remedy:* Rephrase to **impersonal grammar**: “Eye-door, visible form, knowing—meeting.”
- **Clinging to neutrality (subtle seeking at ⑦).**
    - *Sign:* “Nothing is happening, so I drift / seek stimulation.”
    - *Remedy:* Highlight **neutral = tone**; train **tag-once-then-rest**; shorten the window to two breaths to keep it crisp.
- **Confusing cause/effect bands.**
    - *Sign:* Students try to “use” feeling to do something.
    - *Remedy:* Point to the outer band text: ② **= Effect.** Causes live in ① **&** ③. Stay with results here.

Teacher checklist (rapid QA)

- All five wedges (3–7) are placed in **Segment** ② and **labeled outside**.
- Arrow grammar is minimal and correct: **phassa** → **vedanā** solid; **C2** dashed **preview** only.
- Speech stays **impersonal**, **non-narrative**.
- Students can recite the middle stream twice, slowly, without story.
- Neutral has at least one explicit rep per student.

One-line cue to close the lesson

“See the middle stream as results: know 3→7 cleanly; tone appears—don’t make a story.”

Diagram Hook — Plate V2.8 • “3→7 Flow Arrows (outside labels)”

Purpose. Make the **middle stream** visible—③ **Viññāṇa** → ④ **Nāma-rūpa** → ⑤ **Saḷāyatana** → ⑥ **Phassa** → ⑦ **Vedanā**—as a run of **results** inside **Segment** ② **(Present Effect)**, with **all labels outside** and clean arrow grammar. No causes or interventions on this plate.

Production specs (ready-to-build)

- **Canvas:** A4 landscape, PNG @300 dpi (sRGB). One overlay only. No gradients/3D.
- **Wheel context:** Show full wheel faintly; **Segment** ② at full emphasis. Quadrant numbers **outside** the rim (① Past Cause @+45°, ② Present Effect @–45°, ③ Present Cause @–135°, ④ Future Effect @+135°).
- **Wedges shown (emphasized):** ③–④–⑤–⑥–⑦ within Segment ②.
- **Labels:** Pāli + EN **outside the wedges**:
    - ③ *Viññāṇa* (Consciousness)
    - ④ *Nāma-rūpa* (Mentality-Materiality)
    - ⑤ *Saḷāyatana* (Six Bases)
    - ⑥ *Phassa* (Contact)

- ⑦ *Vedanā* (Feeling)

- **Arrow grammar (outside lanes, no text overlap):**
  - Short, solid arrows along the rim: ③ → ④ → ⑤ → ⑥ → ⑦.
  - Inner **micro-arrow** (solid) **phassa** → **vedanā** to reinforce the immediate handoff.
  - **Dashed preview tick** at the ②→③ rim boundary labeled **"C2 (vedanā→taṇhā) — preview only"** that **does not** enter Segment ③.
- **Badges / chips:**
  - Band badge: "② Present Effect • Vipāka-vaṭṭa (Results)."
  - Teacher cue chip: "**Stitch the flow; no story.**"
- **Color:** Use Master Color Guide (Segment-② color for band; neutral greys for the ghosted rim). Keep C2 preview dashed and lighter.

On-plate mini cue (student-facing)

“**Name the wedge as it flows: ③→④→⑤→⑥→⑦. Tag tone once, then rest.**”

Doctrinal Core — Common Confusions (and quick fixes)

1) Story-making (adding narrative to results).

- **Symptom:** “I like/don’t like… because…”, emotions and reasons spill in at ⑥–⑦.
- **Why it’s a problem:** ② is **effect-only**; narrative recruits causes prematurely.
- **Fix (teacher line):** “Stay with **wedge names** only. At ⑦, **one-word tone**, then **two-breath rest**.”

2) Ownership illusion (reifying the lens as ‘me/mine’).

- **Symptom:** “My eye, my contact, I’m doing knowing.”
- **Why it’s a problem:** Turns doors (⑤) and meeting (⑥) into a self-story; blurs result-status.

- **Fix:** Use **impersonal grammar**: “Eye-door, visible form, knowing—**meeting**—**tone**.”

3) Neutrality grasp (clinging to ‘nothing’s happening’).

- **Symptom:** Drifting, boredom, or covert seeking when tone is neutral.
- **Why it’s a problem:** Neutral is still **tone**; grasping it recruits C2.
- **Fix:** “**Neutral = tone.** Tag **neutral** once, rest two breaths—no changing, no boosting.”

4) Cause/Effect band confusion.

- **Symptom:** Trying to use ⑦ to fix or improve experience.
- **Why it’s a problem:** Causes live in ① **&** ③; ② is vipāka only.
- **Fix:** Point to the band badge; repeat: “**Effect as effect.** C2 is **preview only** here.”

Teacher Chalk Script (45–60 s sweep)

“③ **knowing lights up** → ④ **mentality-materiality supports** → ⑤ **a door is open** → ⑥ **meeting happens** → ⑦ **tone appears.** (Tag once. Rest.)”

QA checklist (pre-export)

- Quadrant numbers **outside**; Segment ② emphasized.
- Wedges ③**–**⑦ only; labels **outside** (Pāli + EN).
- Solid rim arrows ③→④→⑤→⑥→⑦; inner **phassa**→**vedanā** arrow present.
- **C2** shown as **dashed preview** stopping at the rim (no entry to ③).
- Arrows routed in clean lanes; no overlaps with text.
- A4, 300 dpi, sRGB; colors from Master Guide; high contrast.

Practice Section — 12-Minute Guided Trace (3→7) in Real Time

Objective. Stitch the middle stream—③ **viññāṇa** → ④ **nāma-rūpa** → ⑤ **saḷāyatana** → ⑥ **phassa** → ⑦ **vedanā**—as **results** (Segment ②), with labels **outside** and **no narrative**. C2 is preview-only.

Global rules.

- Use **short, impersonal tags** (“knowing… supports… door… meeting… tone”).
- **One tone tag only** at ⑦ (“pleasant / painful / neutral”), then **two quiet breaths**.
- No intervention talk (no “accept/let go/be equanimous”).
- Prioritize **neutral** sightings.

Timer script (teacher read-aloud, soft voice).

00:00–01:00 — Set & Scope

Posture. Eyes open or closed. Choose one door to start. “We’ll trace **3→7** as results. I’ll cue short labels only.”

01:00–03:30 — Pass 1 (one door, slow)

Cycle A (45 s): “③ **knowing…** ④ **supports…** ⑤ **door…** ⑥ **meeting…** ⑦ **tone.** Tag once. Rest two breaths.”

Cycle B (45 s): repeat exactly.

Cycle C (60 s): repeat; emphasize **neutral** if present.

03:30–06:00 — Pass 2 (second door)

Switch door (e.g., sound). Three cycles as above. Keep the cadence steady, silence between cycles.

06:00–08:30 — Pass 3 (third door)

Switch door (e.g., body sensation or mind object). Three cycles as above. Keep C2 as preview-only (no craving language).

08:30–10:00 — Seamless flow (no teacher labels)

Student traces silently. Teacher drops **one** prompt every ~20 s: “flow … meeting … tone.”

10:00–11:00 — Neutral focus minute

“Hunt for **neutral**. When found: tag ‘neutral’ once, rest two breaths. Nothing else.”

11:00–12:00 — Close & Note

“One last cycle: ③→④→⑤→⑥→⑦. Tag once. Rest. End.”

Quick troubleshooting (whisper cues).

- Story shows up → “Labels only.”

- Ownership shows up → “Impersonal: door–object–knowing–meeting–tone.”
- Drifting in neutral → “Neutral = tone. Tag once; rest.”

Assessment Pack — Middle-Stream Integration (3→7)

A. True/False (8)

1. ③–⑦ are trained here as **results** in Segment ②. (T)
2. At ⑦, students should analyze why the tone arose. (F)
3. The label order is viññāṇa → nāma-rūpa → saḷāyatana → phassa → vedanā. (T)
4. Ownership language (“my eye/contact”) is encouraged for clarity. (F)
5. Neutral counts as a tone equal to pleasant and painful. (T)
6. C2 (vedanā→taṇhā) is fully trained in this exercise. (F)

7. Labels must be kept **outside** the wedges on the diagram. (T)

8. After tagging tone, rest for exactly **two** natural breaths. (T)

B. Fill-in-the-blank (8)

a) Middle stream runs **3→4→5→6→7**.

b) Segment ② is the **Present Effect** band.

c) After **phassa** comes **vedanā**.

d) Tone options: **pleasant / painful / neutral**.

e) At ⑦, tag **once**, then **rest**.

f) C2 is **preview-only** on this lesson.

g) Labels belong **outside** the wedges.

h) Doors are summarized by **saḷāyatana**.

C. Matching (10)

A. ③ viññāṇa → “knowing lights up”

B. ④ nāma-rūpa → “supports knowing”

C. ⑤ saḷāyatana → “a door is open”

D. ⑥ phassa → “meeting happens”

E. ⑦ vedanā → “tone appears”

F. Segment ② → Present Effect (results)

G. Neutral tone → stealthy / easy to miss

H. Two-breath rest → after the tone tag

I. Labels placement → outside wedges

J. C2 status here → preview only

D. Label-the-diagram (1–2 items)

1. Place ③–⑦ in Segment ② with **labels outside**; draw short solid arrows ③→④→⑤→⑥→⑦ along the rim.

2. Add a **solid** micro-arrow **phassa→vedanā**; show a **dashed** C2 tick stopping at the ②→③ boundary.

E. Short Answer (2)

1. Why does this lesson forbid “intervention talk”?

2. Explain how **neutral** can still recruit craving if unrecognized.

F. Scenario Case (1)

You hear distant traffic; a faint chest tightness; a bland, “just there” tone follows.

— Write the five labels in order (outside wedges). Identify the tone precisely and describe the **two-breath rest** without adding any fixing language.

G. Micro-Log (1)

After a 12-minute session, list three cycles with door + tone (P/PA/N). Note one moment of **story** or **ownership** that arose and the exact cue you used to return to impersonal labels.

H. Quick Quiz (5)

1. Which band holds 3–7 in this training?

2. What comes immediately **before** vedanā?

3. How many breaths do you rest after tagging tone?

4. Where do labels live on the diagram?

5. What’s the status of C2 in this chapter?

I. Rubric (10 points, 0–2 each)

- Order accuracy (3→7)
- Band/round understanding (② / results)
- Tone identification discipline (one-word, once)
- Neutral recognition (at least one)
- Non-narrative execution (no story/ownership)

Takeaway Box

“From knowing to tone—nothing stands alone.”

See **3→7** as a clean run of **results**. Label outside, tag the tone once, rest—keep the hinge quiet.

Chapter. 7 • Practice Pack II (Doors → Contact → Feeling)

Orientation — Make Present-Effect Proficiency Reliable

Goal: build dependable skill in the **middle stream as results—door (⑤ saḷāyatana)** → **meeting (⑥ phassa)** → **tone (⑦ vedanā)**—with labels **outside**, impersonal phrasing, and **no intervention talk**. C2 (vedanā→taṇhā) stays **preview-only**.

Walking Laps — Door-Naming → "Meeting" → Tone

Format: 10–12 minutes, 2–3 laps of the same path (indoor corridor or quiet street).

Global rules

- Speech is internal, **one-word tags**: "eye/ear/nose/tongue/body/mind," "meeting," "pleasant / painful / neutral."
- **One tone tag only**, then **two natural breaths** of quiet.
- Keep all phrasing **impersonal** (no "I/me/my").

Lap Script (repeatable block, ~4 minutes)

1. **Set the door (45 s).** Pick a primary door for this lap.
    - Example choices per lap: **body** (footfalls), **ear** (ambient sound), **eye** (visual field).
2. **Door-naming jog (60 s).** Every 2–3 steps: softly label the door once—"body… body… body…"
3. **Meeting cue (60 s).** When an object is obvious at that door, tag once: **"meeting."** (No analysis.)
4. **Tone handoff (45–60 s).** Immediately after "meeting," **tag the tone once**—"pleasant / painful / neutral"—then **two breaths** quiet.
5. **Reset window (30–45 s).** Let attention widen; resume at step 2.

Teacher prompts (use sparingly)

- "Door… meeting… tone."

- “One tag, then rest.”
- “Neutral counts—spot the stealth tone.”

Variations (second/third lap)

- **Two-door weave:** alternate **ear** ↔ **body** every minute; keep the same “meeting → tone” cadence.
- **Neutral hunt:** commit one full lap to noticing **neutral**; still one tag, then rest.

Common snags → quick repairs

- Starting stories: return to the **three tags** only.
- Ownership creeping in: rephrase to **impersonal** (“ear-door hears sound; meeting; tone”).
- Over-labeling: enforce **one** tone tag, then **silence**.

Everyday Labs — Short Prompts (1–2 minutes each)

Inbox (email or messaging)

- **Door:** mind/eye

- **Prompt:** Open the inbox. As the list appears: "**mind-door… meeting…**" then **tone once** ("neutral" is common). Two breaths. Next item.

Traffic (waiting at a light or riding)

- **Door:** ear/body

- **Prompt:** Notice engine hum or body pressure on the seat. "**ear-door (or body-door)… meeting…**" then **tone** ("pleasant / painful / neutral"). Two breaths. No commentary.

Conversation (listening)

- **Door:** ear/mind

- **Prompt:** While the other person speaks: "**ear-door… meeting…**" → **tone** (often shifting). If emotion rises, do **not** analyze—stick to one-word tone, two breaths, resume listening.

Micro-reminders

- "Effect as effect."
- "One tag—two breaths."
- "Neutral = tone."

Reflection Card (end-of-day, 60 seconds)

Front (prompt):

"**Where did I clearly see 6→7 today?**

Write one line each for: **Door** → **Meeting** → **Tone** in three moments (work/street/home)."

Back (check boxes):

- I kept labels impersonal.

- I tagged tone **once** and rested **two breaths**.

- I recognized **neutral** at least once.

Optional note (one sentence):
"When tone appeared, my mind tried to ____; returning to **one tag + rest** changed ____."

Diagram Hook — Plate V2.9 • "Present-Effect Rim Focus"

Purpose. Train eyes to find—and stay with—the **Segment** ② **rim** as the lane of **results** (③–④–⑤–⑥–⑦). This plate teaches "where to look" before any fixing or path work.

Build specs (production-ready)

- **Canvas:** A4 landscape, PNG @300 dpi (sRGB). One overlay only. No gradients/3D.

- **Wheel context:** Full wheel faint; **Segment** ② **(Present Effect)** rim rendered **thick + high-contrast**. Quadrant numbers **outside** the rim (① Past Cause @≈+45°, ② Present Effect @≈–45°, ③ Present Cause @≈–135°, ④ Future Effect @≈+135°).

- **Rim treatment (the star of the plate):**
    - **Bold arc:** from start of ③ to end of ⑦.
    - **Five tick marks** on the bold arc at ③ ④ ⑤ ⑥ ⑦ (evenly spaced to match your standard).
    - **Outside labels** at each tick (Pāli + EN): *Viññāṇa / Nāma-rūpa / Saḷāyatana / Phassa / Vedanā*.
    - **Chevron micro-arrows on the rim:** ③→④→⑤→⑥→⑦ (short, solid, hugging the rim).
- **Inner arrows (minimal grammar):** a **short solid** arrow **phassa→vedanā** within Segment ②; a **dashed, light preview tick** at the boundary toward Segment ③ labeled **"C2 (vedanā→taṇhā) — preview only."** (Do **not** enter Segment ③.)
- **Badges / micro-legend:**
    - Band badge: "② **Present Effect • Vipāka-vaṭṭa (Results)**".
    - Teacher cue chip: "**Labels outside; rim is the lane.**"

    - Note chip near ⑦: “**Neutral = tone (stealth)**.”

- **Color:** Segment-② color from the Master Guide; the other three segments ghosted. Chevrons/arrows match Segment-② color at 90–95% opacity; preview dash at 45–55%.

- **Do/Don’t:**

    - **Do** route arrows in dedicated lanes; keep every label outside.

    - **Don’t** show causes, emotions, stories, or exit paths on this plate.

On-plate student cue (one line)

“**Follow the bold rim ③→④→⑤→⑥→⑦; tag tone once, then rest.**”

QA checklist (pre-export)

- Quadrant numbers outside; ② highlighted.

- Bold rim only from ③ to ⑦; five ticks; labels **outside**.
- Solid chevrons ③→④→⑤→⑥→⑦ on the rim.
- **phassa→vedanā** solid inside; **C2** dashed preview stops at rim.
- High contrast; A4, 300 dpi, sRGB; Master palette only.

Doctrinal Core — Why this literacy is the classroom hinge for later

- **Prevents category errors.** Students first learn **where results live**. Segment ② literacy stops the reflex to **treat effects as causes**, which is the main source of story-making and premature “doing.”
- **Stabilizes arrow grammar.** By reading the **rim chevrons** ③→④→⑤→⑥→⑦, learners encode the clean order of **present-effect** links. This becomes the scaffold for all later arrow work (C1/C2/C3).
- **Sets up the C2 lesson safely.** With ⑦ recognized as **just tone**, the dashed **C2 preview** can be named without recruiting it. When you teach C2 next, the class already knows the lane and the limit.

- **Neutrality discipline.** The rim-first view exposes **neutral** as a bona fide tone (not “nothing”). Catching neutrality early blocks the subtle drift into seeking and the “I need stimulation” storyline.

- **Ownership de-conditioning.** Keeping **labels outside** and speech **impersonal** trains “door–meeting–tone” without “me/mine,” which is essential before introducing cessation (paṭiloma) phrasing.

- **Reliable transfer to daily life.** Once the **rim is the lane**, students can spot ⑤→⑥→⑦ in inbox, traffic, and conversation. That repeatable recognition is the **hinge** for classroom cessation drills and, later, exit-path plates.

- **Assessment backbone.** Segment-② literacy yields consistent answers to placement, order, and labeling tasks—making your rubrics objective and your remediation targeted.

Teacher close-line:

“**Own the rim before you move a hinge.** When Segment ② is clear, C2 can be shown without being built.”

Practice Section — Inbox / Traffic / Talk Scenarios (30–60 s laps)

Objective. Build reliable present-effect literacy at ⑤ **door** → ⑥ **meeting** → ⑦ **tone** using short, repeatable laps. Keep phrasing **impersonal**, labels **outside**, and **no intervention talk**. C2 is **preview-only**.

Global rules (use in every lap)

- Tags are **one word**: “eye/ear/body/mind,” then “**meeting**,” then **tone** (“pleasant / painful / neutral”).
- **Tag tone once**, then **two natural breaths** of silence.
- If story or ownership appears, return to **door → meeting → tone**.

Scenario 1 — Inbox (email or messages)

30-second lap (quick rep)

1. **Door (mind/eye).** “mind-door.”
2. **Meeting.** As the list loads: “meeting.”
3. **Tone.** “neutral” (often) → **two breaths quiet.**
4. **Reset.** Scroll one item; repeat from step 1.

60-second lap (slower rep)

- First 20 s: “mind-door… mind-door…” every few seconds.
- Next 20 s: When a subject line stands out: “meeting.”
- Final 20 s: Tag tone once (“pleasant / painful / neutral”) → **two breaths**, then widen.

Teacher micro-cues: “One tag, two breaths.” / “Neutral counts.”

Scenario 2 — Traffic (waiting, walking, or riding)

30-second lap

1. **Door (ear/body).** Choose one: “ear-door” (engine hum) or “body-door” (seat pressure).
2. **Meeting.** “meeting.”
3. **Tone.** Tag once → **two breaths**. Reset.

60-second lap

- 20 s: Door-naming: “ear-door… ear-door…”
- 20 s: “meeting.”
- 20 s: Tone once → **two breaths**. Swap to body-door on the next lap.

Variation: Two-door weave (ear ↔ body each lap), same cadence.

Scenario 3 — Talk (listening in conversation)

30-second lap

1. **Door (ear/mind).** “ear-door.”
2. **Meeting.** A phrase lands: “meeting.”
3. **Tone.** Tag once → **two breaths** while still listening.

60-second lap

- 20 s: “ear-door… ear-door…” (stay with sound)
- 20 s: “meeting.”
- 20 s: Tone once → **two breaths**. Resume open listening.

Teacher micro-cues: “Labels only.” / “Impersonal grammar.”

Common snags → quick repairs

- **Story-making (“I like/don’t like because…”)** → Return to **three tags**; shorten lap to 30 s.
- **Ownership (“my eye/contact/feeling”)** → Replace with **impersonal**: “eye-door, visible form, meeting, tone.”
- **Neutral drift (“nothing’s happening”)** → Remind: “**Neutral = tone.** Tag once; two breaths.”
- **Over-labeling (multiple tone tags)** → Enforce **one** tone tag, then silence.

Mini sequences (mix & match, 3 minutes total)

- **1× Inbox (60 s) + 1× Traffic (60 s) + 1× Talk (60 s)**
- Or **3× 30-s rapid reps** per scenario back-to-back (total 4.5 min if done for all three).

Micro-log (after any set, 30 s)

- Write three lines: **Door** → **Meeting** → **Tone** (P/PA/N).
- Check one: [ ] I kept **one tone tag** and **two-breath rest**.
- Optional: “When tone appeared, mind tried to ____; returning to **one tag + rest** changed ____.”

Assessment Pack — Practice Pack II (Doors → Contact → Feeling)

A. True/False (8)

1. The training targets ⑤ **door** → ⑥ **meeting** → ⑦ **tone** as **results** in Segment ②. (T)

2. After tagging tone you should analyze why it arose. (F)

3. “Neutral” is a valid tone equal to pleasant and painful. (T)

4. C2 (vedanā→taṇhā) is practiced fully in this chapter. (F)

5. Labels are kept **outside** the wedges on diagrams. (T)

6. The correct phrase at ⑥ is “meeting.” (T)

7. Ownership language (“my feeling, my contact”) strengthens present-effect literacy. (F)

8. After the tone tag, rest for **two natural breaths**. (T)

B. Fill-in-the-blank (8)

a) The three tones are **pleasant / painful / neutral**.

b) The order trained is **door → meeting → tone**.

c) Segment ② is the **Present Effect** band.

d) The drill forbids **intervention** talk.

e) At ⑥ we label **meeting**; at ⑦ we label **tone**.

f) **Neutral** is the **stealth** tone.

g) After tone, rest **two** breaths.

h) C2 is **preview-only** here.

C. Matching (10)

A. ⑤ saḷāyatana → a door is open

B. ⑥ phassa → meeting happens

C. ⑦ vedanā → tone appears

D. Segment ② → Present Effect / results

E. One-word labels → “door / meeting / pleasant-painful-neutral”

F. Two-breath rest → post-tone quiet

G. Neutral → easy to miss

H. Impersonal phrasing → “ear-door, meeting, tone”

I. Over-labeling → multiple tone tags (error)

J. C2 status → dashed preview only

D. Label-the-diagram (1–2 items)

1. On a Present-Effect rim, place ⑤–⑥–⑦ with labels **outside**; draw short solid arrows ⑤→⑥→⑦.

2. Add a **solid** micro-arrow **phassa**→**vedanā**; show a **dashed** tick toward **C2** stopping at the rim.

E. Short Answer (2)

1. Why do we forbid intervention talk during these laps?

2. Explain how recognizing **neutral** supports reliability in daily contexts.

F. Scenario Cases (3 × 60–90 s prompts)

1. **Inbox:** The list loads; one subject line pops. Write the exact three tags in order and the two-breath rest instruction (no added commentary).

2. **Traffic:** You notice engine hum, then seat pressure. Choose one door and complete **door** → **meeting** → **tone**, including the rest.

3. **Talk:** A phrase lands while listening. Record the three tags and state how you keep phrasing **impersonal**.

G. Micro-Log (1)

After any 3-minute set, log **three** moments as “Door → Meeting → Tone (P/PA/N)”.

Checkboxes: [ ] one tone tag only [ ] two-breath rest [ ] neutral seen at least once.

H. Quick Quiz (5)

1. What comes immediately before **tone** in this practice?

2. Which segment hosts ⑤–⑥–⑦ here?

3. How many breaths of quiet follow the tone tag?

4. Where do labels live on the diagram?

5. What is the status of **C2** in this chapter?

I. Rubric (10 points, 0–2 each)

- Order accuracy (⑤→⑥→⑦)
- Segment/round understanding (② / results)
- Tone identification discipline (one-word, once)
- Neutral recognition (≥1 clean rep)
- Non-narrative execution (impersonal, no intervention)

Takeaway Box

“Find 6→7 anywhere.”

Wherever a door is open, a **meeting** can be known—and a **tone** can be tagged once, then rested.

Chapter. 8 • Review & Readiness

Orientation — Confirm skills before C2 appears in Vol. 3

Target: verify dependable literacy across ③–④–⑤–⑥–⑦ as **Segment ② (Present Effect / vipāka)** with **labels outside**, impersonal phrasing, and the **one-tag-then-rest** discipline at ⑦. No intervention talk, no path work, no exit arrows. C2 (**vedanā→taṇhā**) remains **preview-only**; students must be able to track **door → meeting → tone** in real time (walking laps + everyday labs) and name **neutral** reliably.

Readiness indicators (all must be "Yes"):

1. Can trace **3→4→5→6→7** twice, slowly, without narrative or ownership language.
2. Places all labels **outside** the wedges; reads the rim chevrons in order.
3. At ⑦, gives **one tone tag** (pleasant/painful/neutral) and rests **two breaths**.
4. Recognizes **neutral** as tone in at least one rep per short drill (30–60 s).
5. Distinguishes **effect** (②) from **cause** (① & ③) in speech and on the diagram.

6. Can perform three everyday laps (inbox, traffic, talk) without adding “fixing” language.

Micro-check (1 minute, teacher prompt):

“Trace ③→④→⑤→⑥→⑦ on a real contact now. Say only the wedge names; at ⑦, tag tone once and rest two breaths.”

Diagram Hook — Plate V2.10 • “Clean 3–7 Recap Plate”

Purpose. A final consolidation plate that shows the **Present-Effect rim** cleanly carrying ③**–**⑦ with zero story, zero interventions—just arrow grammar and outside labels—to certify readiness for C2 in Volume 3.

Build specs (production-ready)

- **Canvas:** A4 landscape, PNG @300 dpi (sRGB). One overlay only. No gradients/3D.
- **Wheel context:** Whole wheel faint; **Segment** ② rendered strong. Quadrant numbers live **outside** (① @+45°, ② @–45°, ③ @–135°, ④ @+135°).
- **Rim focus:** Bold arc from ③ to ⑦ with five ticks; **short solid chevrons** on the rim: ③→④→⑤→⑥→⑦.

- **Labels (outside only):**
    - ③ *Viññāṇa* — “knowing”
    - ④ *Nāma-rūpa* — “supports”
    - ⑤ *Saḷāyatana* — “door”
    - ⑥ *Phassa* — “meeting”
    - ⑦ *Vedanā* — “tone”
- **Inner grammar (minimal):** one **short solid** micro-arrow **phassa** → **vedanā** inside Segment ②.
- **C2 handling: tiny dashed preview tick** at the ②→③ boundary labeled **“C2 preview only”** that **stops at the rim** (does not enter Segment ③).
- **Badges / chips:**

    - Band badge: “② Present Effect • Vipāka-vaṭṭa (Results)”.
    - Discipline chip: “**One tone tag → two breaths**”.
    - Neutral note at ⑦: “**Neutral = tone (stealth)**”.

- **Do/Don’t:**
    - **Do** route arrows in lanes that avoid text; keep every label outside.
    - **Don’t** show causes, emotions, exit paths, or any intervention verbs.

On-plate student cue (single line)

“**Read the rim ③→④→⑤→⑥→⑦; tag the tone once, then rest.**”

QA checklist (pre-export)

- Quadrant numbers outside; ② emphasized, others ghosted.

- Five ticks with **outside** labels; solid rim chevrons ③→④→⑤→⑥→⑦.

- **phassa→vedanā** solid micro-arrow inside; **C2** shown only as a dashed preview tick stopping at rim.

- High contrast; Master palette; A4 @300 dpi, sRGB.

Doctrinal Core — Effect-Band Summary; Two-Truths Check

Effect-band (Segment ②) in one glance. Segment ② **Present Effect** is the **result lane (vipāka-vaṭṭa)** that carries **Links 3–7: viññāṇa → nāma-rūpa → saḷāyatana → phassa → vedanā**. Teach them as **effects only—**no "doing," no authorship; read them in order, with labels **outside** the rim.

Function lines to keep clean. Within this band, the live handoff is **phassa → vedanā**; keep it solid. Any bridge toward craving (C2: vedanā→taṇhā) is **preview-only** at this stage.

Why we insist on effect-only speech. Reading ② as **results** prevents the classroom's biggest drift—treating feeling as an instruction. Mogok guidance: train the present arc **saḷāyatana → phassa → vedanā → (mindful gap) → no-taṇhā**, i.e., see tone as **dukkha-sacca** and don't recruit C2.

Two-Truths Check (inner ring discipline)

- **Mapping: ② & ④ = Dukkha-sacca (effects)**; **① & ③ = Samudaya-sacca (causes).** Use the **two-truths inner ring** strictly as an overlay (never stacked with vaṭṭa wedges).

- **What this enforces in class.**

    - In ②, students **know** effects (dukkha-sacca) without trying to fix them.

    - In **① & ③**, we later **abandon** causes (samudaya-sacca) via the hinges (esp. C2), but not on this plate.

- **Confidence anchors:** The program's standard summarizes the cycle as **Two Causes, Five Effects**—past causes (1–2) → present effects (3–7) → present causes (8–10) → future effects (11–12). Keep today's literacy squarely on the **five effects (3–7)**.

Teacher close-line: "**Effect as effect.** Read the rim 3→7, tag tone once, rest. Two-truths ring says: 'Here, just **know** (dukkha-sacca); don't **do** (samudaya-sacca) yet."

Practice Section — One-Episode 3→7 Trace + Short Journal

Objective. Do one real-life episode from ③→④→⑤→⑥→⑦ as **Present Effect (results)**, then log it briefly.

One-Episode Trace (≈60–90 s, teacher script)

1. **Pick the episode (5 s).** Choose what's already happening (sight, sound, body, or thought).

2. **Set impersonal frame (5 s).** "Results only; labels outside."

3. **Flow once, slowly (40–60 s).**

    - ③ **viññāṇa —** "knowing lights up."

    - ④ **nāma-rūpa —** "supports."

    - ⑤ **saḷāyatana —** "door is open."

    - ⑥ **phassa —** "meeting."

    - ⑦ **vedanā — tag the tone once**: "pleasant / painful / neutral" → **rest two natural breaths** (silence).

4. **Close (5–10 s).** "Results complete." (Do **not** add fixing or C2 work.)

Rules. One-word labels, impersonal phrasing, **no intervention talk**. Prioritize spotting **neutral** when it appears.

Short Journal (≤1 minute, fill right after)

- **Episode title (5–8 words):** _____
- **Door used:** ☐ eye ☐ ear ☐ nose ☐ tongue ☐ body ☐ mind
- **Five labels (write exactly):**
  ③ _____ → ④ _____ → ⑤ _____ → ⑥ _____ → ⑦ _____
- **Tone at ⑦ (circle):** pleasant / painful / **neutral**
- **Two-breath rest kept?** ☐ yes ☐ almost ☐ no
- **Any story/ownership arose?** If yes, note the moment in ≤10 words: _____
- **One sentence insight:** “Seeing **3→7** changed _____ because _____.”

Quick self-check (tick 3/3)

- ☐ I kept labels **outside** and impersonal.
- ☐ I gave **one tone tag** and then rested **two breaths**.
- ☐ I did **not** add C2 or fixing language.

Teacher tip (optional): Collect 3 journals over the day (work / transit / conversation) and review for a **neutral** sighting in at least one entry.

Assessment Pack — Review & Readiness (Clean 3–7 Before C2)

A. True/False (8)

1. Links **3–7** are trained here as **Present Effect (Segment ② / results)**. (T)
2. In this review, students should analyze *why* a tone arose. (F)
3. All labels remain **outside** the wedges. (T)

4. The only solid inner grammar we use is **phassa → vedanā**. (T)

5. C2 (vedanā→taṇhā) is practiced fully in this chapter. (F)

6. Neutral is a legitimate tone equal to pleasant and painful. (T)

7. After tagging tone, students rest for **two natural breaths**. (T)

8. Ownership phrasing (“my contact, my feeling”) is preferred for precision. (F)

B. Fill-in-the-Blank (8)

a) Middle stream order: **3→4→5→6→7**.

b) Segment ② = **Present Effect** (results).

c) At ⑤ we emphasize the **door** (*saḷāyatana*).

d) At ⑥ we label **meeting** (*phassa*).

e) At ⑦ we tag the **tone** (*vedanā*) **once**.

f) Tone options: **pleasant / painful / neutral**.

g) After the tone tag: **two** breaths of quiet.

h) C2 status here: **preview-only** (dashed tick).

C. Matching (10)

A. ③ *viññāṇa* → knowing lights up

B. ④ *nāma-rūpa* → supports knowing

C. ⑤ *saḷāyatana* → a door is open

D. ⑥ *phassa* → meeting happens

E. ⑦ *vedanā* → tone appears

F. Segment ② → Present Effect / vipāka

G. Labels placement → outside wedges

H. Solid micro-arrow → phassa→vedanā

I. C2 this chapter → dashed preview only

J. Neutral tone → stealth / easy to miss

D. Label-the-Diagram (1–2 items)

1. On a rim with Segment ② highlighted, place ③–④–⑤–⑥–⑦ with **outside labels** and draw short solid chevrons ③→④→⑤→⑥→⑦.

2. Inside Segment ② add **one solid** micro-arrow **phassa→vedanā** and a **dashed** C2 tick that **stops at the rim**.

E. Short Answer (2)

1. Why does readiness require **impersonal** language when tracing 3–7?

2. How does consistent recognition of **neutral** protect against premature C2 recruitment?

F. Scenario Case (1)

A colleague's message preview pops on screen; a faint chest squeeze and a bland, "just there" tone follow.
— Write the five labels in order (outside). Identify the **tone** precisely, then state the **two-breath rest** instruction without any intervention language.

G. One-Episode Micro-Log (1)

After a 60–90 s trace in daily life, record:

- **Door → Meeting → Tone (P/PA/N)**

- Two-breath rest kept? ☐ yes ☐ almost ☐ no

- Any story/ownership noticed? (≤10 words)

H. Quick Quiz (5)

1. Which segment hosts **3–7** in this training?

2. What comes immediately before **vedanā**?

3. How many breaths after the tone tag?

4. Where must labels live on the diagram?

5. What is the status of **C2** in this chapter?

I. Readiness Rubric (10 points, 0–2 each)

- Order accuracy (**3**→**7** without prompts)

- Band/round understanding (② **/ results**)
- Diagram discipline (**outside labels**, clean arrows)
- Tone discipline (**one tag**, **two breaths**)
- Neutral recognition (≥1 clean neutral rep)

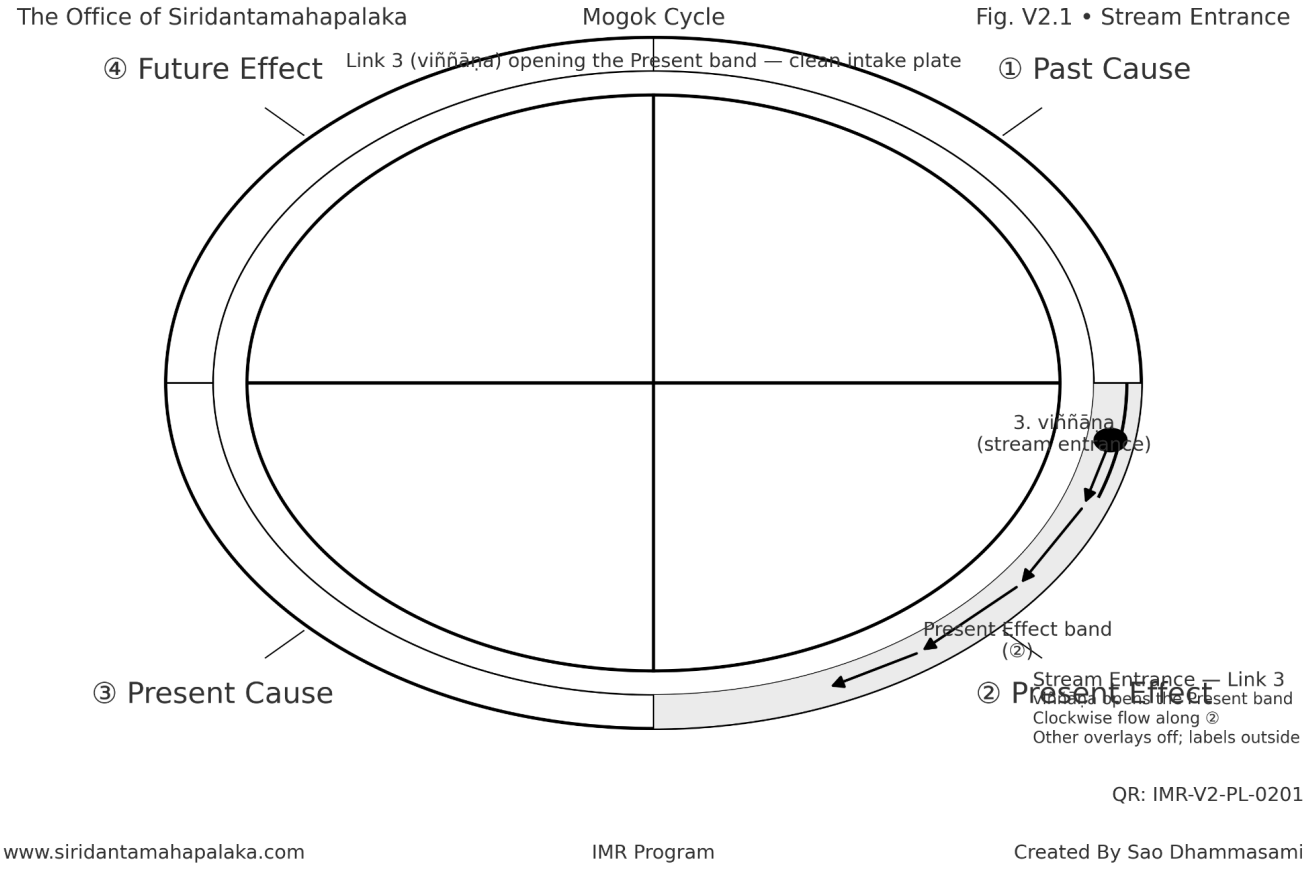
Takeaway Box

“Ready to witness the C2 handoff.”

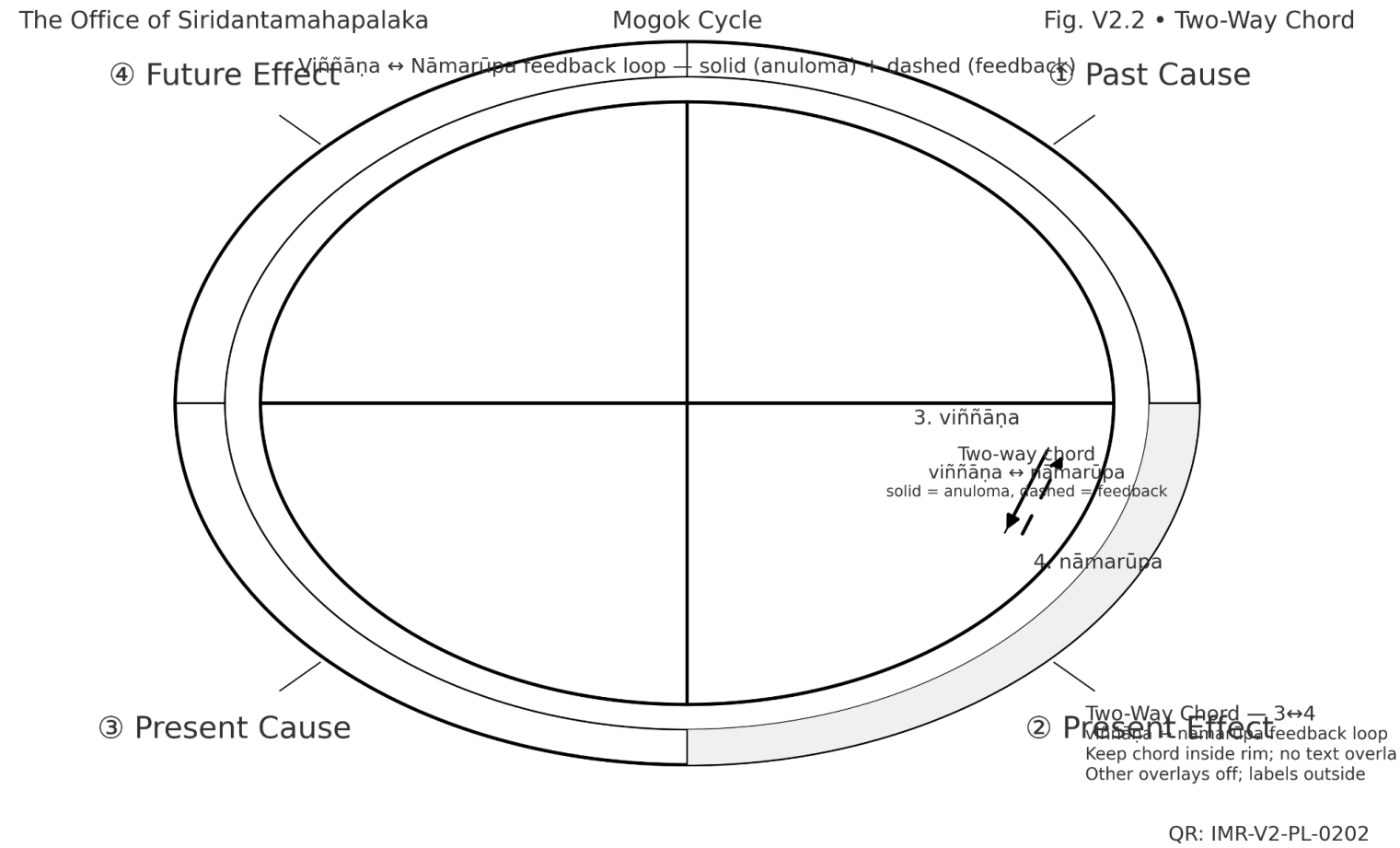
You can trace **3→7** as pure results—door, meeting, tone—cleanly and anywhere, so the hinge to craving can be **seen** without being **built**.

Figures (Vol. 2)

- **Fig. V2.1 Stream Entrance — link 3 (Viññāṇa) opening the present band … p. xx — QR: IMR-V2-PL-0201**



- **Fig. V2.2 Two-Way Chord — Viññāṇa ↔ Nāmarūpa feedback loop … p. xx — QR: IMR-V2-PL-0202**



- **Fig. V2.3 Interdependence Grid — Nāma elements and Rūpa bases … p. xx — QR: IMR-V2-PL-0203**

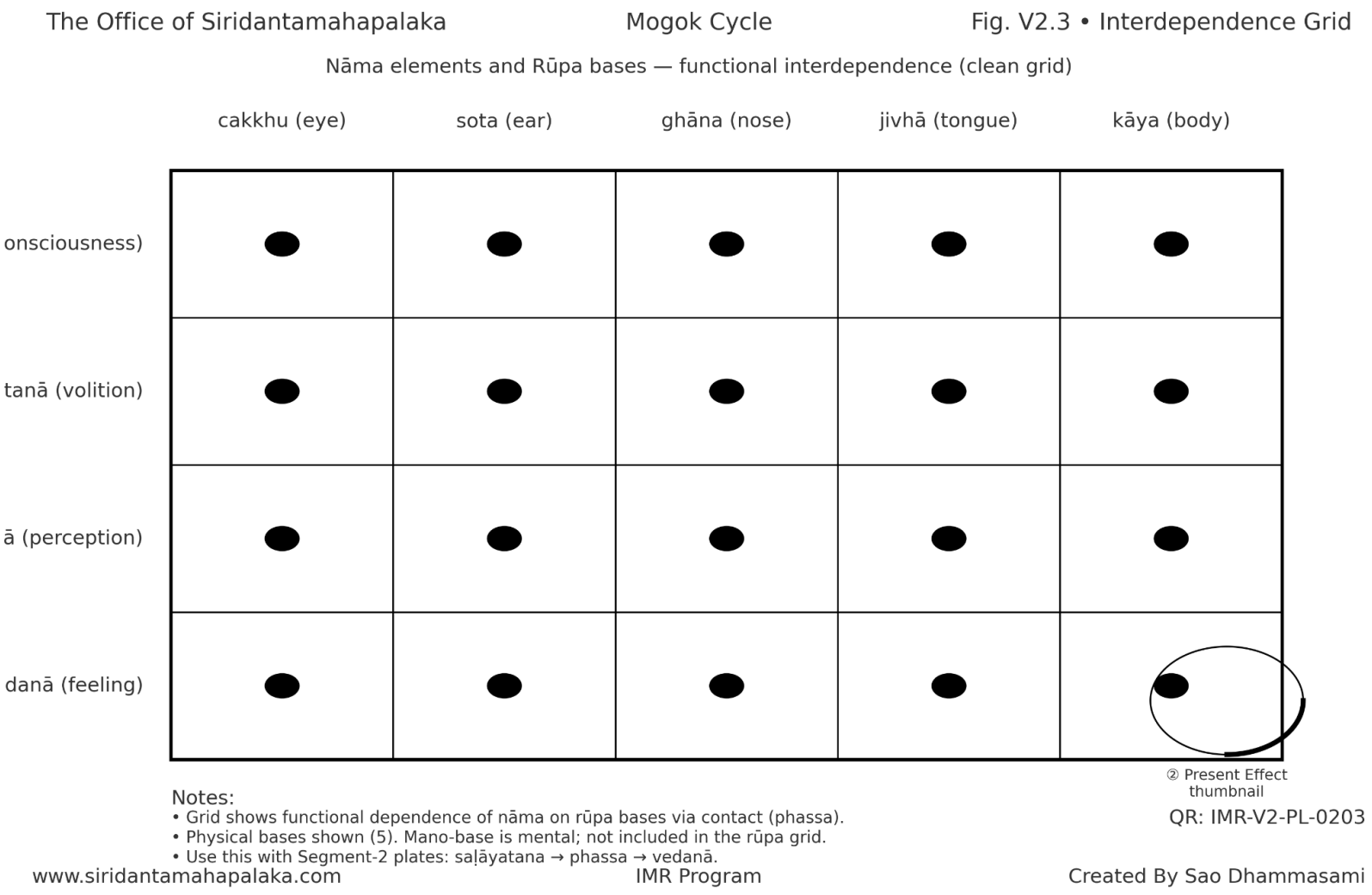
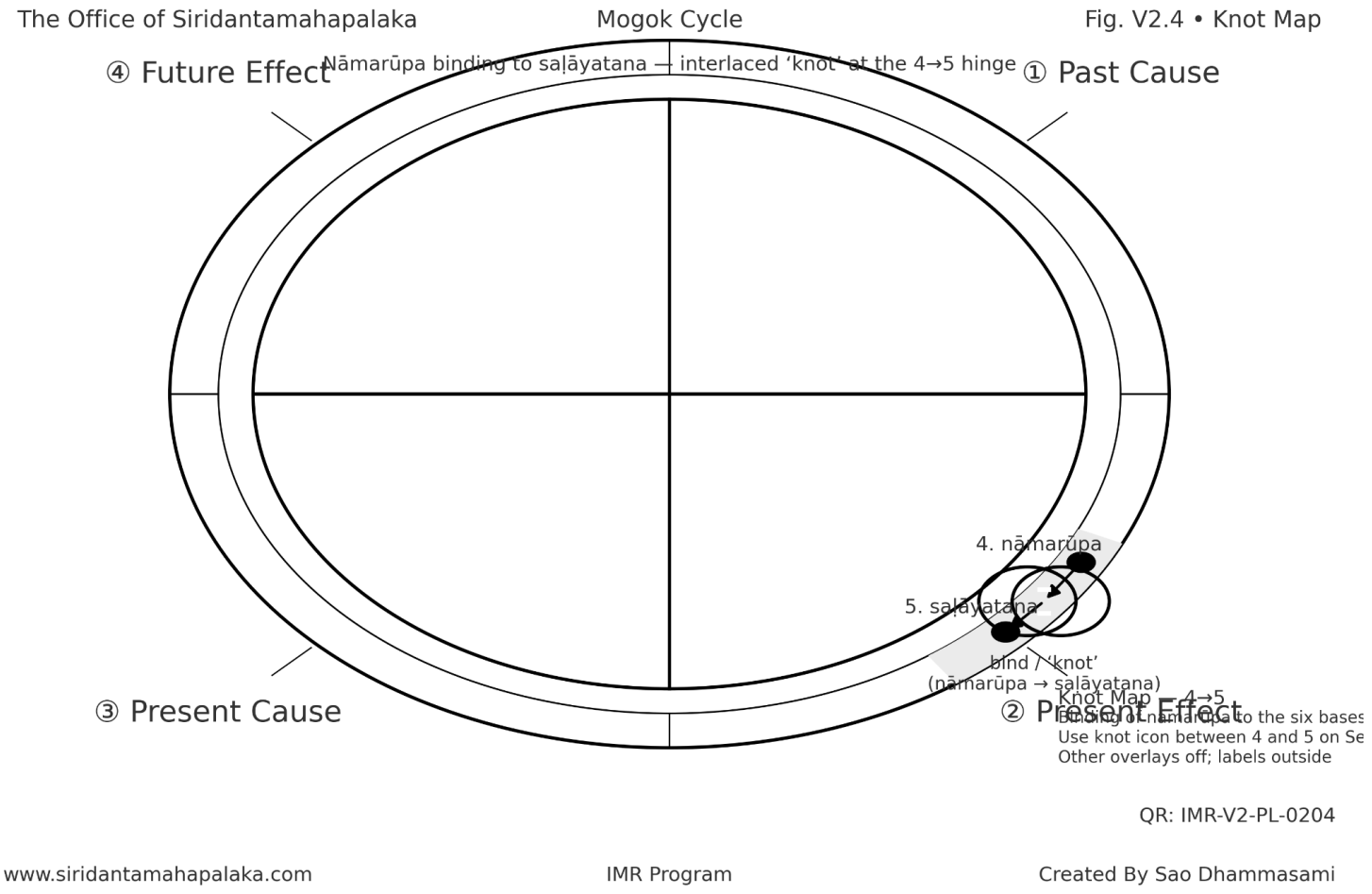
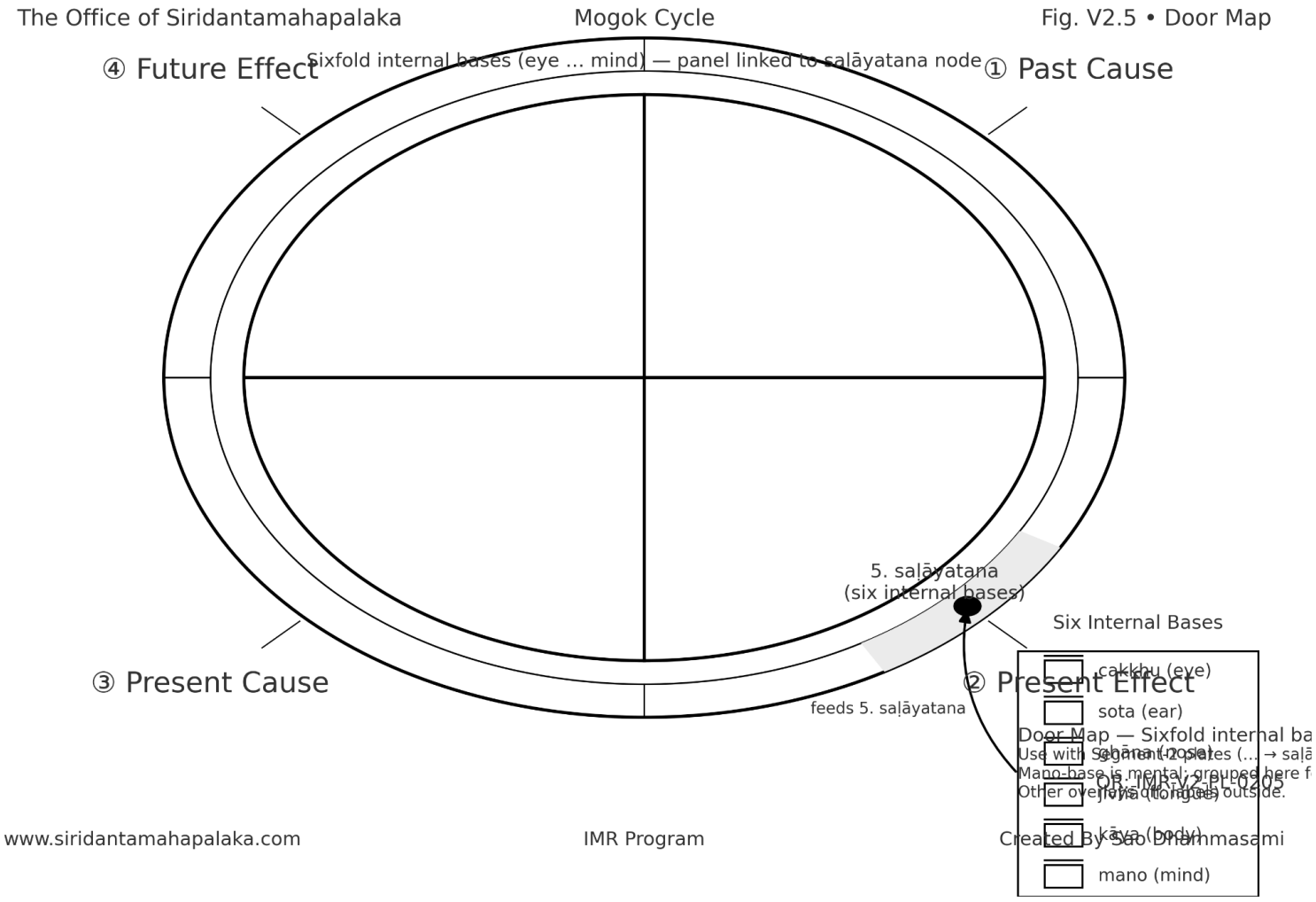

The Office of Siridantamahapalaka
Mogok Cycle
Fig. V2.3 • Interdependence Grid
Nāma elements and Rūpa bases — functional interdependence (clean grid)
cakkhu (eye)
sota (ear)
ghāna (nose)
jivhā (tongue)
kāya (body)
onsciousness)
tanā (volition)
ā (perception)
danā (feeling)
② Present Effect thumbnail
Notes:
• Grid shows functional dependence of nāma on rūpa bases via contact (phassa).
• Physical bases shown (5). Mano-base is mental; not included in the rūpa grid.
• Use this with Segment-2 plates: saḷāyatana → phassa → vedanā.
QR: IMR-V2-PL-0203
www.siridantamahapalaka.com
IMR Program
Created By Sao Dhammasami

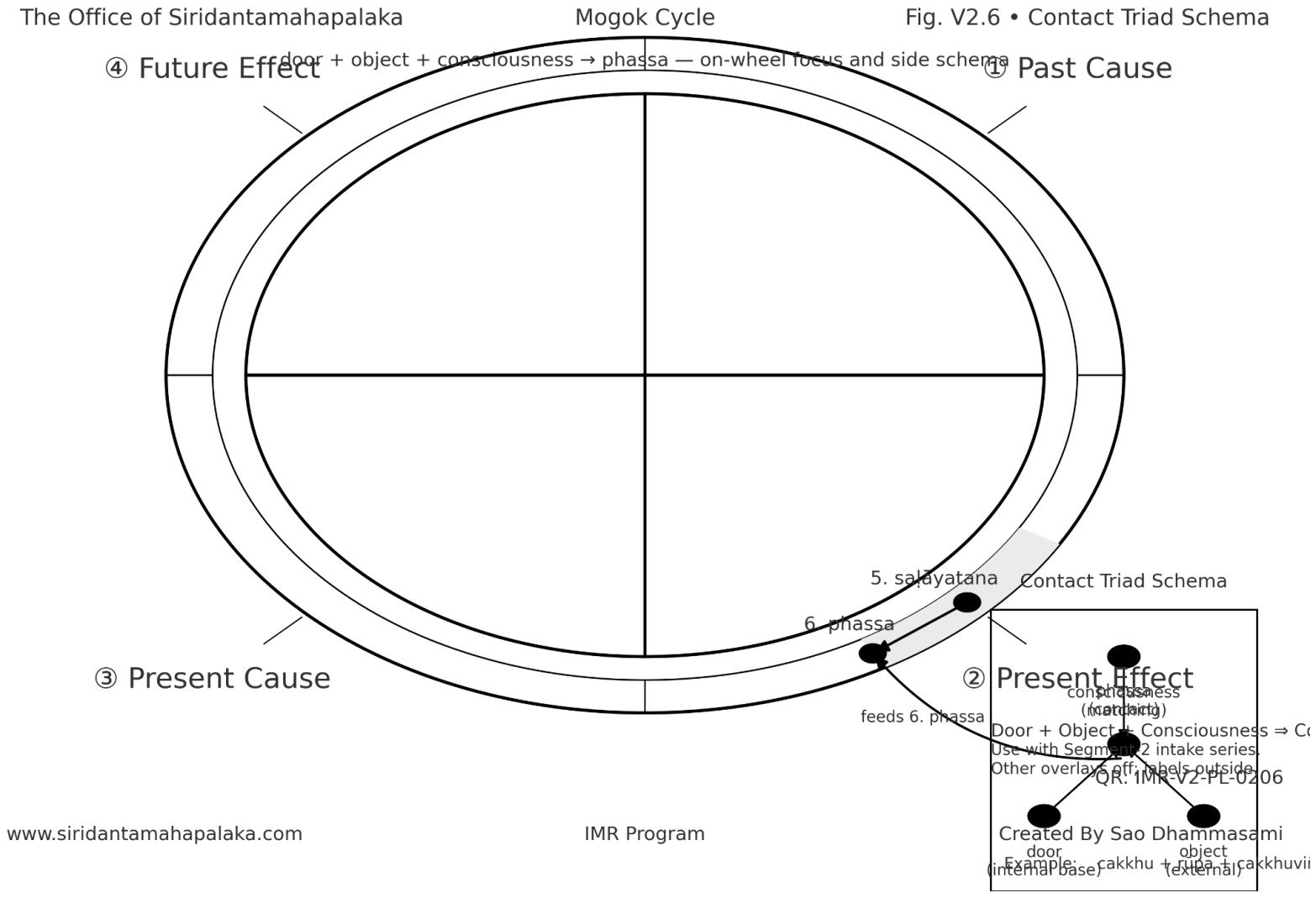
Fig. V2.4 Knot Map — Nāmarūpa binding to saḷāyatana … p. xx — QR: IMR-V2-PL-0204



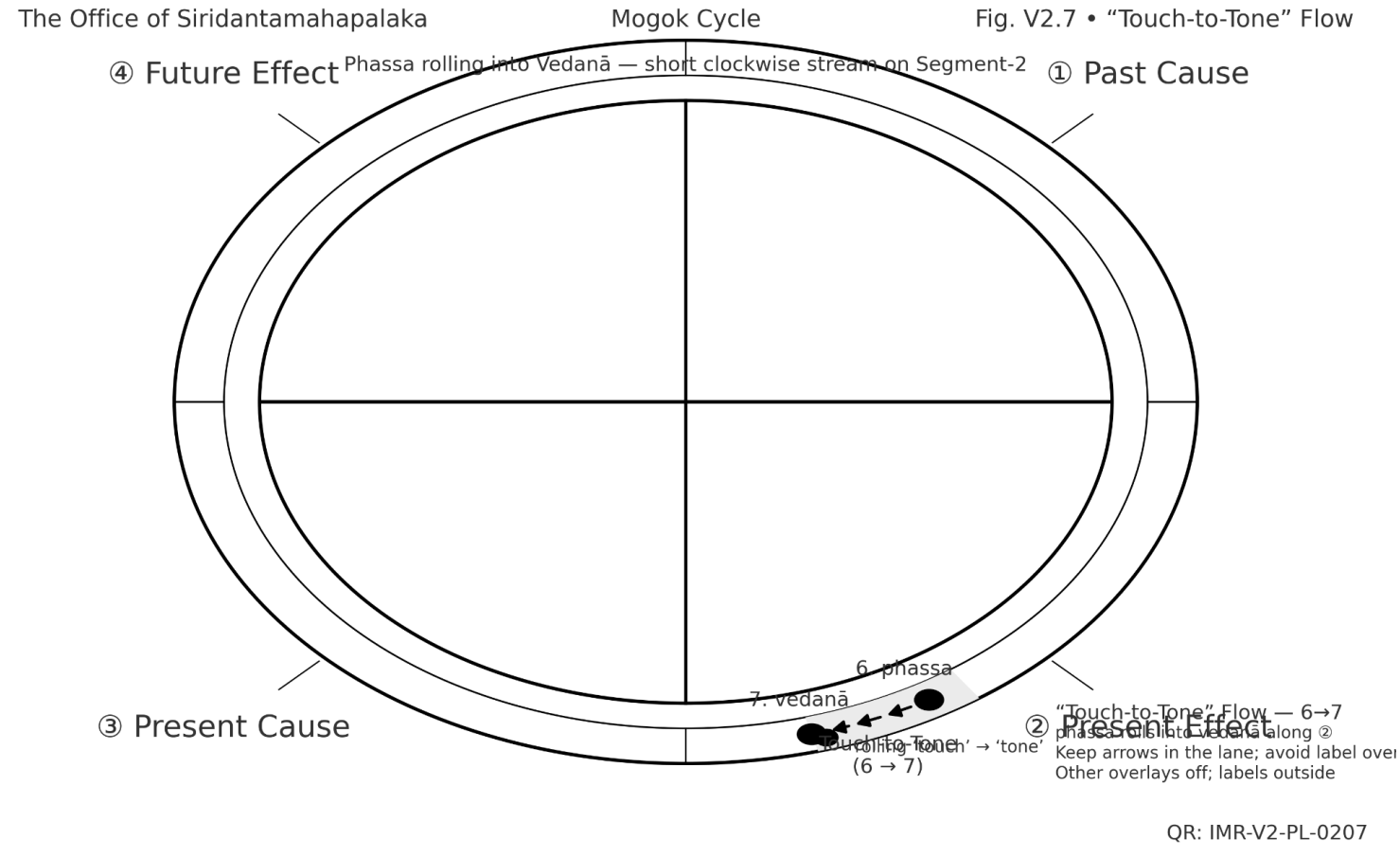
- **Fig. V2.5 Door Map — sixfold internal bases (eye … mind) … p. xx — QR: IMR-V2-PL-0205**



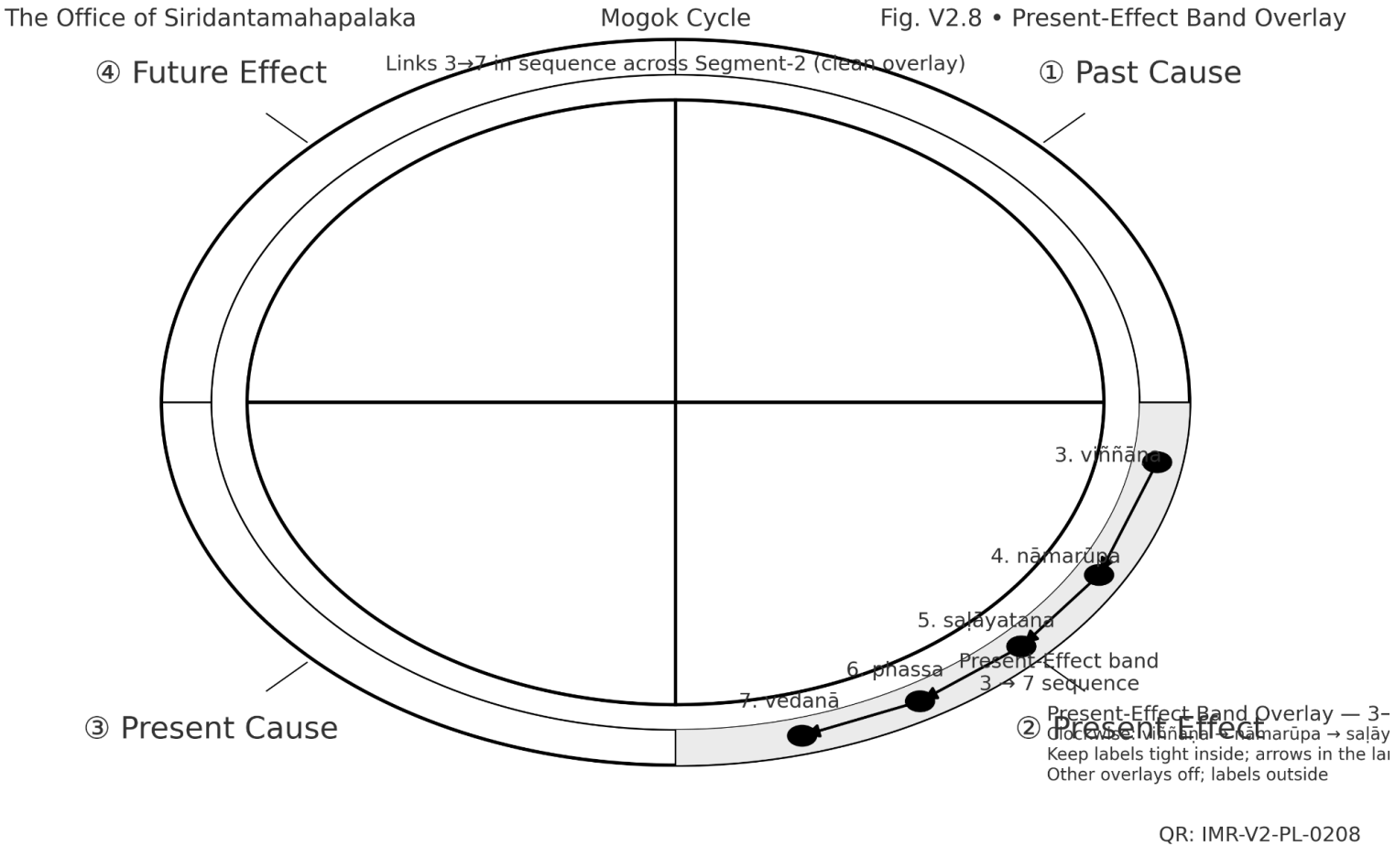
- **Fig. V2.6 Contact Triad Schema — door + object + consciousness … p. xx — QR: IMR-V2-PL-0206**



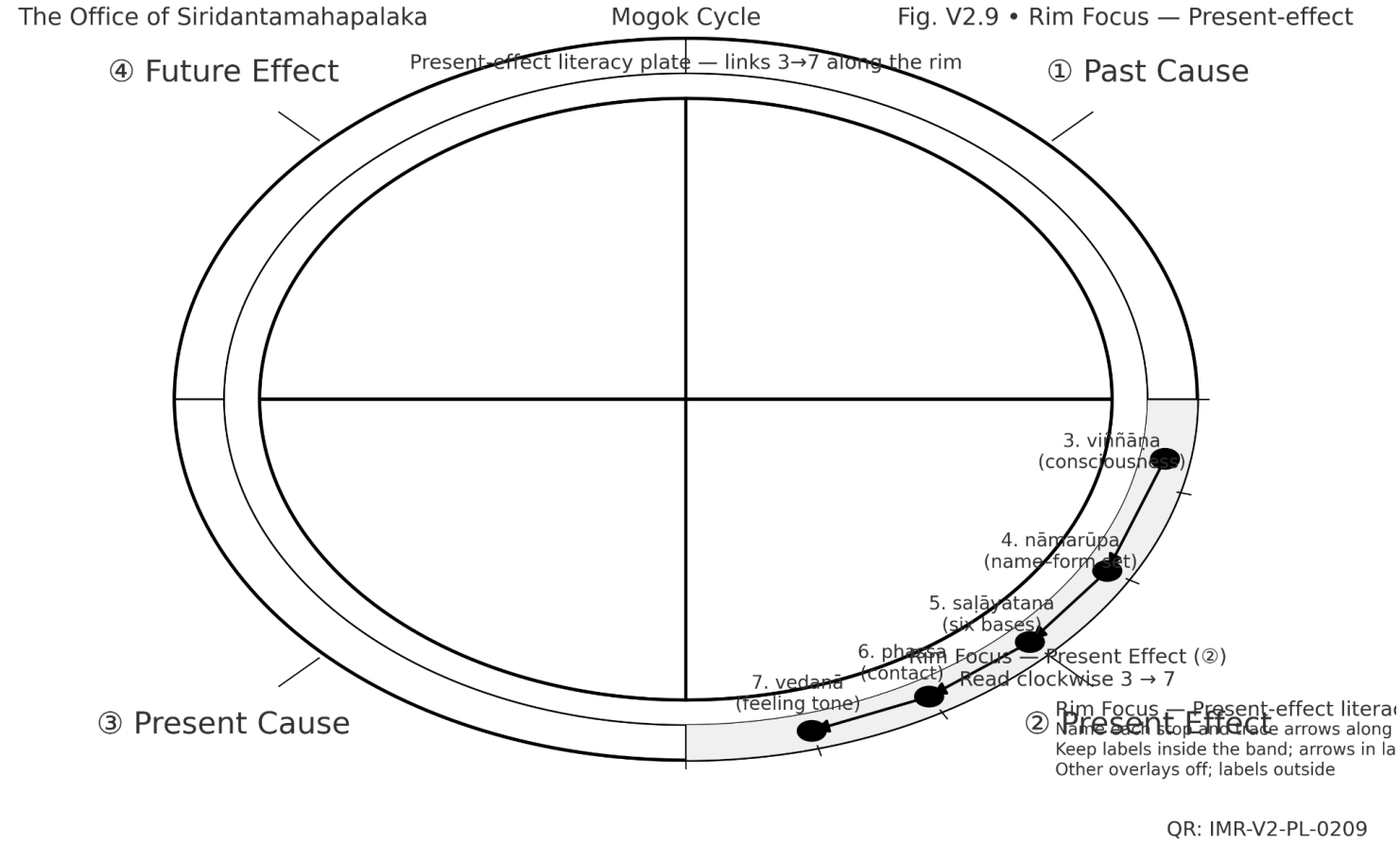
- **Fig. V2.7 “Touch-to-Tone” Flow — Phassa rolling into Vedanā … p. xx — QR: IMR-V2-PL-0207**



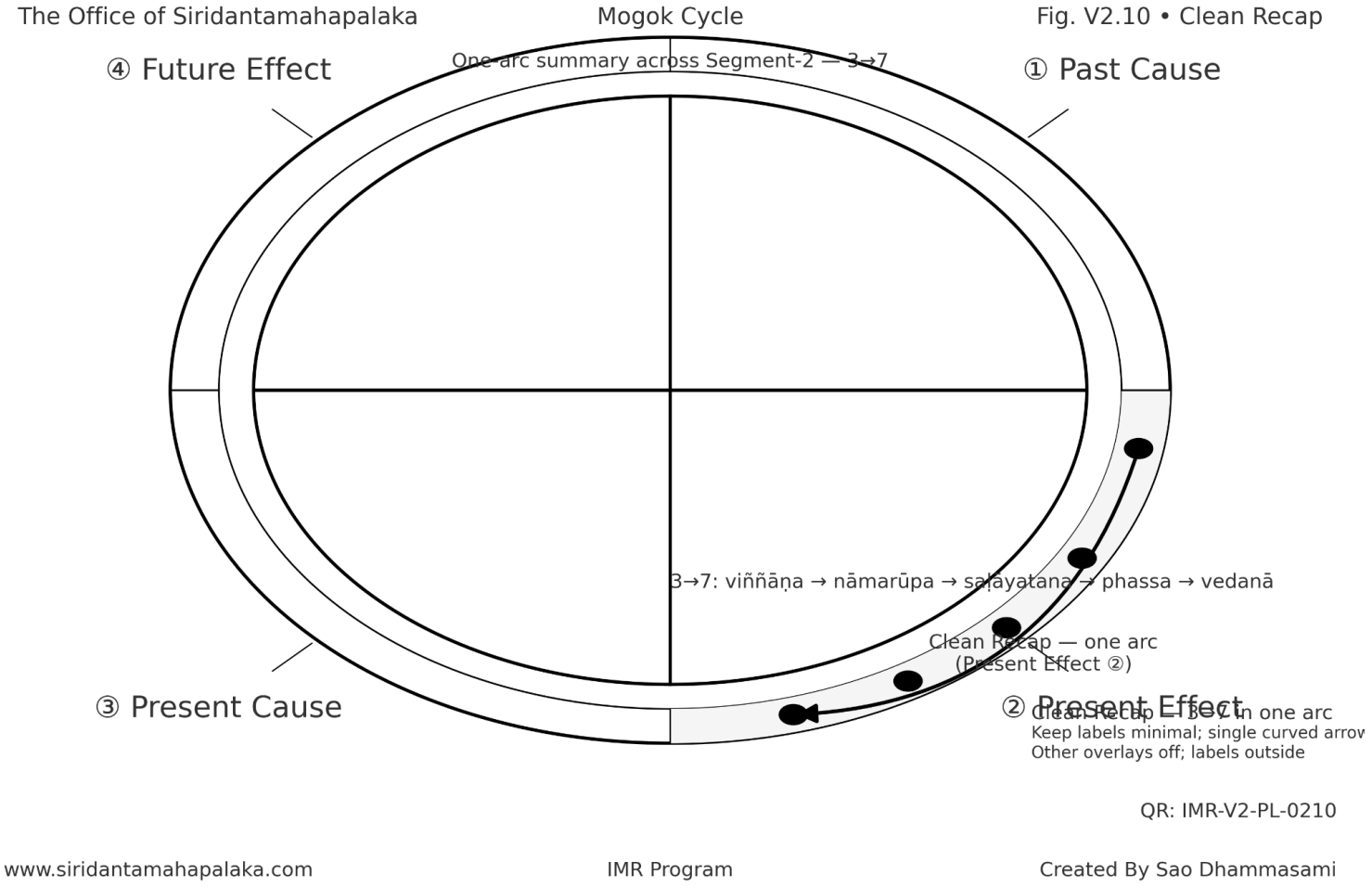
- **Fig. V2.8 Present-Effect Band Overlay — 3→7 in sequence … p. xx — QR: IMR-V2-PL-0208**



- **Fig. V2.9 Rim Focus — Present-effect literacy plate … p. xx — QR: IMR-V2-PL-0209**



- **Fig. V2.10 Clean Recap — one-arc summary 3→7 … p. xx — QR: IMR-V2-PL-0210**


The Office of Siridantamahapalaka
Mogok Cycle
Fig. V2.10 • Clean Recap
One-arc summary across Segment-2 — 3→7
④ Future Effect
① Past Cause
3→7: viññāṇa → nāmarūpa → saḷāyatana → phassa → vedanā
Clean Recap — one arc
(Present Effect ②)
③ Present Cause
② Present Effect
Clean Recap — 3→7 in one arc
Keep labels minimal; single curved arrow
Other overlays off; labels outside
QR: IMR-V2-PL-0210
www.siridantamahapalaka.com
IMR Program
Created By Sao Dhammasami

Tables (Vol. 2)

- **Table V2.1 Viññāṇa Typology — sixfold classes with doors and objects … p. xx — QR: IMR-V2-TB-0201**

Scope. Mogok framework; segment ② (Present Effect), vipāka-vaṭṭa. "Cause is *paṭicca*; effect is *samuppāda*." Viññāṇa (③) opens the present-result band and is read door-by-door with nāmarūpa → saḷāyatana → phassa → vedanā.

Class (Pāli)	Internal door (āyatana)	Object (bāhira āyatana)	What "meets" to know	Aggregate mix at the instant	Vaṭṭa / Segment	Quick example (daily life)
Cakkhu-viññāṇa (eye-consciousness)	Cakkhu-indriya (eye-base)	Rūpa (visible form)	Eye-door + visible form + eye-consci	Rūpa + (vedanā, saññā, cetanā,	Vipāka • ② Present	Phone screen lights up → "seeing" flickers on

			ousness → phassa	**viññāṇa)**	**Effect**	**before meanings.**
Sota-viññāṇa (ear-consciousness)	**Sota-indriya (ear-base)**	**Sadda (sound)**	**Ear-door + sound + ear-consciousness → phassa**	**Rūpa + four nāma as above**	**Vipāka • ② Present Effect**	**Notification ping → the bare "hearing" moment.**
Ghāna-viññāṇa (nose-consciousness)	**Ghāna-indriya**	**Gandha (odor)**	**Nose-door + odor + nose-consciousness → phassa**	**Rūpa + four nāma**	**Vipāka • ② Present Effect**	**Smell of coffee at the doorway—knowing the scent before liking/disliking.**

Jivhā-viññāṇa (tongue-consciousness)	**Jivhā-indriya**	**Rasa (taste)**	**Tongue-door + taste + tongue-consciousness → phassa**	**Rūpa + four nāma**	**Vipāka • ② Present Effect**	**First sip—just the "tasting" moment.**
Kāya-viññāṇa (body-consciousness)	**Kāya-indriya**	**Phoṭṭhabba (tangible)**	**Body-door + tangible + body-consciousness → phassa**	**Rūpa + four nāma**	**Vipāka • ② Present Effect**	**Phone's edge touches palm—raw contact known.**

Mano-viññāṇa (mind-consciousness)	**Mano-dvāra (mind-door)**	**Dhamma (mental object)**	**Mind-door + dhamma + mind-consciousness → phassa**	**Rūpa-trace (if any) + four nāma**	**Vipāka • ② Present Effect**	**A memory/image pops up—"knowing" it before stories.**

Mogok positioning & similes. In the Wheel, viññāṇa sits in ② Present Effect (vipāka), downstream of C1 (saṅkhāra → viññāṇa). The diagram's cross (four pillars) marks Cause/Effect alternation; outer rim = "chain," inner circle = "container," central arrow = "axis." Use this visual grammar when you place the sixfold classes onto plates that open the present band (3→7).

Editorial cue for Vol. 2 plates. When this table anchors Fig. V2.1–V2.6 (door, contact, feeling sequence), keep labels outside the wheel; highlight ② in the time-band; annotate C1 lightly and leave C2 for Vol. 3 emphasis.

Notes.

- **EBT captions commonly used on plates (for classroom bands) include the "door+object → consciousness → contact" formula. If a direct Pāli line isn't provided in these specific Primary**

References Teaching Text Book for a sub-row, keep the caption generic (door/object/consciousness → phassa → vedanā) and mark citations to your house texts (*Breaking the Wheel* foundation sections; Wheel Explanation). No direct EBT line for a sub-row is cited in the uploaded sources beyond these framework summaries.

Table V2.2 Nāma Elements — vedanā, saññā, cetanā, phassa, manasikāra … p. xx —

Category	Pāli (→ EN)	Concise definition in this project	Function on the Wheel (Segment/vaṭṭa)	Door-level example (how it supports contact)	Notes for plates
Mahābhūta (Great elements)	**Paṭhavī-dhātu** (earth)	Solidity/extension; the hardness/softness aspect in any body or object.	② Present Effect • vipāka support within **nāma-rūpa**	The firmness of the phone's glass gives a surface for eye-door form.	Treat as primitive—do not label on rim; show as foundation text in legend.
	Āpo-dhātu (water)	Cohesion/binding; what holds parts together (not directly "wetness" as object).	② Present Effect • vipāka support	Cohesion of the retina tissues (internal), cohesion of a visible object (external).	Keep at legend level; avoid "liquid" iconography that misleads.
	Tejo-dhātu (fire)	Temperature/energy; maturation/heat-cool spectrum in matter.	② Present Effect • vipāka support	Luminance from screen (external tejo) aiding visible form; body warmth at kāya-door.	When teaching vision, mention luminance as enabling condition.
	Vāyo-dhātu (air)	Pressure/motion/tension; distension in material phenomena.	② Present Effect • vipāka support	Ocular pressure; airflow carrying odor to the nose-door.	Use as background condition; do not over-specify on the plate.
Derived supports (built on mahābhūta)	**Cakkhu-pasāda** (eye-sensitivity)	Sense-organ clarity that receives visible form.	② Present Effect • vipāka → enables **phassa** at eye-door	Eye-base + visible form + eye-consciousness → contact.	Mark on Door Map (V2.5) as the internal base for sight.

Sota-pasāda (ear-sensitivity)	Organ clarity that receives sound.	② Present Effect • vipāka	Ear-base + sound + ear-consciousness → contact.	Door label for hearing episodes.
Ghāna-pasāda (nose-sensitivity)	Organ clarity that receives odor.	② Present Effect • vipāka	Nose-base + odor + nose-consciousness → contact.	Couple with “coffee” example in class drills.
Jivhā-pasāda (tongue-sensitivity)	Organ clarity that receives taste.	② Present Effect • vipāka	Tongue-base + taste + tongue-consciousness → contact.	Use “first-sip” demo.
Kāya-pasāda (body-sensitivity)	Organ clarity that receives tangible (temperature/touch/pressure).	② Present Effect • vipāka	Body-base + tangible + body-consciousness → contact.	Good for posture/palm-edge demos.
Rūpa for mind-door support (*vatthu* basis)	The material support that serves as the “place” for mind-door cognition (traditionally treated in Abhidhamma as the mind-base support).	② Present Effect • vipāka	Allows mano-viññāṇa episodes to occur when a dhamma appears.	Keep generic in plates unless a source explicitly names the vatthu.
Bhāva-rūpa (sex characteristic)	Material sex feature (itthibhāva/purisabhāva) conditioning body development.	② Present Effect • vipāka (background)	Not a door; a constitutional support for the body.	Mention in notes only; not diagram-critical.
Jīvitindriya-rūpa (life faculty)	Material life-faculty that sustains other rūpas while present.	② Present Effect • vipāka (background)	Keeps the organ-bases viable moment-to-moment.	Legend-only; avoid cluttering the rim.
Āhāra-rūpa (nutritive essence)	Nutriment condition within matter sustaining growth/maintenance.	② Present Effect • vipāka (background)	Meal energy supporting sensory clarity later in the day.	Optional footnote on physiology tie-in.

Ākāsa-dhātu (space element—derived)	Delimiting space that "rooms" material groups; not the boundless sphere.	② Present Effect • vipāka (background)	Spatial delimitation of eye structure, ear cavity, etc.	If used, label "delimiting-space," not "outer space."

Notes / checks

- **Canonical definition of "nāma." The Vibhaṅga analysis explicitly defines nāma as the five mental factors listed above (vedanā, saññā, cetanā, phassa, manasikāra); viññāṇa is treated separately.**

- **Wheel placement. In the Mogok visual, all five operate inside nāma-rūpa, located in Quadrant 2 (Present Resultant / Vipāka-vaṭṭa), moving as the 3→7 "present-effect" stream: viññāṇa → nāma-rūpa → saḷāyatana → phassa → vedanā.**

- **Operational chain at the door. Sense bases condition phassa; from phassa comes vedanā—the live edge for cutting the wheel before taṇhā.**

Table V2.4 — Interlock Matrix (Nāma functions × Rūpa bases)QR: IMR-V2-TB-0204 · p. xx

Key (role codes): Rcv = receive (door readiness); Sel = select/aim (manasikāra); Lab = label/recognize (saññā); Jn = join/meet (phassa); Ton = tone/valence (vedanā); Vol = volition/urge (cetanā).

Rūpa base → / Nāma ↓	**Cakkhu-pasāda (eye)**	**Sota-pasāda (ear)**	**Ghāna-pasāda (nose)**	**Jivhā-pasāda (tongue)**	**Kāya-pasāda (body)**	**Vatthu (mind-base support)**	**Object side (form/sound/…/dhamma)**
Manasikāra (attention)	Sel	Sel	Sel	Sel	Sel	Sel	Sel
Saññā (perception)	Lab	Lab	Lab	Lab	Lab	Lab	Lab
Phassa (contact)	Jn	Jn	Jn	Jn	Jn	Jn (mind-door meet)	Jn (object limb)
Vedanā (feeling)	Ton	Ton	Ton	Ton	Ton	Ton	Ton (object-conditioned)

Cetanā (volition)	Vol	Vol	Vol	Vol	Vol	Vol	—
Mahābhūta (elemental support)	Rcv	Rcv	Rcv	Rcv	Rcv	Rcv	Rcv

Use: Read across rows during door-drills: base “receives,” manasikāra “selects,” saññā “labels,” **phassa “joins,” vedanā “tones,”** and cetanā readies a response. Keep role codes in small caps for plate legends.

Table V2.5 — Door Classification (sense base → typical object → typical knowing)QR: IMR-V2-TB-0205 · p. xx

Door (internal base)	Typical object (external)	"Knowing" (viññāṇa) at the meet	Contact phrase (triad)	Classroom micro-cue
Eye (cakkhu-indriya)	Visible form (rūpa)	Cakkhu-viññāṇa	eye + form + eye-consciousness → **phassa**	"Seeing… (just colours/shapes)."
Ear (sota-indriya)	Sound (sadda)	Sota-viññāṇa	ear + sound + ear-consciousness → **phassa**	"Hearing… (just sound)."
Nose (ghāna-indriya)	Odor (gandha)	Ghāna-viññāṇa	nose + odor + nose-consciousness → **phassa**	"Smelling… (just scent)."
Tongue (jivhā-indriya)	Taste (rasa)	Jivhā-viññāṇa	tongue + taste + tongue-consciousness → **phassa**	"Tasting… (just taste)."

Body (kāya-indriya)	Tangible (phoṭṭhabba)	Kāya-viññāṇa	body + tangible + body-consciousness → **phassa**	“Touching… pressure/temperature).”	(just
Mind (mano-dvāra)	Dhamma (mental object)	Mano-viññāṇa	mind-base + dhamma + mind-consciousness → **phassa**	“Knowing… image/thought).”	(just

Plate note: keep labels outside the wheel; highlight Segment ② band; reserve C2 emphasis (vedanā→taṇhā) for Vol. 3.

Table V2.6 — Contact Formula (condition triads for each door)

QR: IMR-V2-TB-0206 · p. xx

Canonical hook (used as plate caption): “Saḷāyatanapaccayā **phasso**; phassa-paccayā **vedanā**.” (SN 12.2)

Door	Triad (base + object + matching consciousness)	Result	Forward step
Eye	cakkhu + rūpa + cakkhu-viññāṇa	**phassa** (contact)	→ vedanā (feeling)
Ear	sota + sadda + sota-viññāṇa	**phassa**	→ vedanā
Nose	ghāna + gandha + ghāna-viññāṇa	**phassa**	→ vedanā
Tongue	jivhā + rasa + jivhā-viññāṇa	**phassa**	→ vedanā
Body	kāya + phoṭṭhabba + kāya-viññāṇa	**phassa**	→ vedanā
Mind	mano-vatthu + dhamma + mano-viññāṇa	**phassa**	→ vedanā

Teaching tip: read one row per 30–60 s drill; keep it impersonal (no “I/me”).

Table V2.7 — Feeling Spectrum (pleasant / painful / neutral, with sources)QR: IMR-V2-TB-0207 · p. xx

Class	Pāli terms (common set)	Where it shows on the wheel	Examples (door-based)	Classroom caution
Pleasant	sukha-vedanā / somanassa-vedanā (bodily / mental)	Segment ② (present effect), immediately **after phassa**	Eye: pleasing colour; Ear: liked melody; Body: warmth	Pleasant ≠ "good to take." Note tone without clinging.
Painful	dukkha-vedanā / domanassa-vedanā (bodily / mental)	Segment ②, after **phassa**	Body: sharp pressure; Ear: harsh noise; Mind: upsetting thought	Painful ≠ "bad self." Keep it at tone, before stories.
Neutral	adukkham-asukha-vedanā / upekkhā-vedanā	Segment ②, after **phassa**	Eye: plain wall; Ear: background hum; Mind: routine memory	Neutral is slippery—watch drift to craving-for-stimulation.

Live caption for plates: "Phassa-paccayā **vedanā**; vedanā-paccayā **taṇhā** (C2 risk)."

Use two-row labels when space is tight: **pleasant / painful / neutral** on line 1; (bodily/mental) on line 2.

Table V2.8 — Present-Effect Cross-Refs (nidāna ③–⑦ × khandha × vaṭṭa)QR: IMR-V2-TB-0208 · p. xx

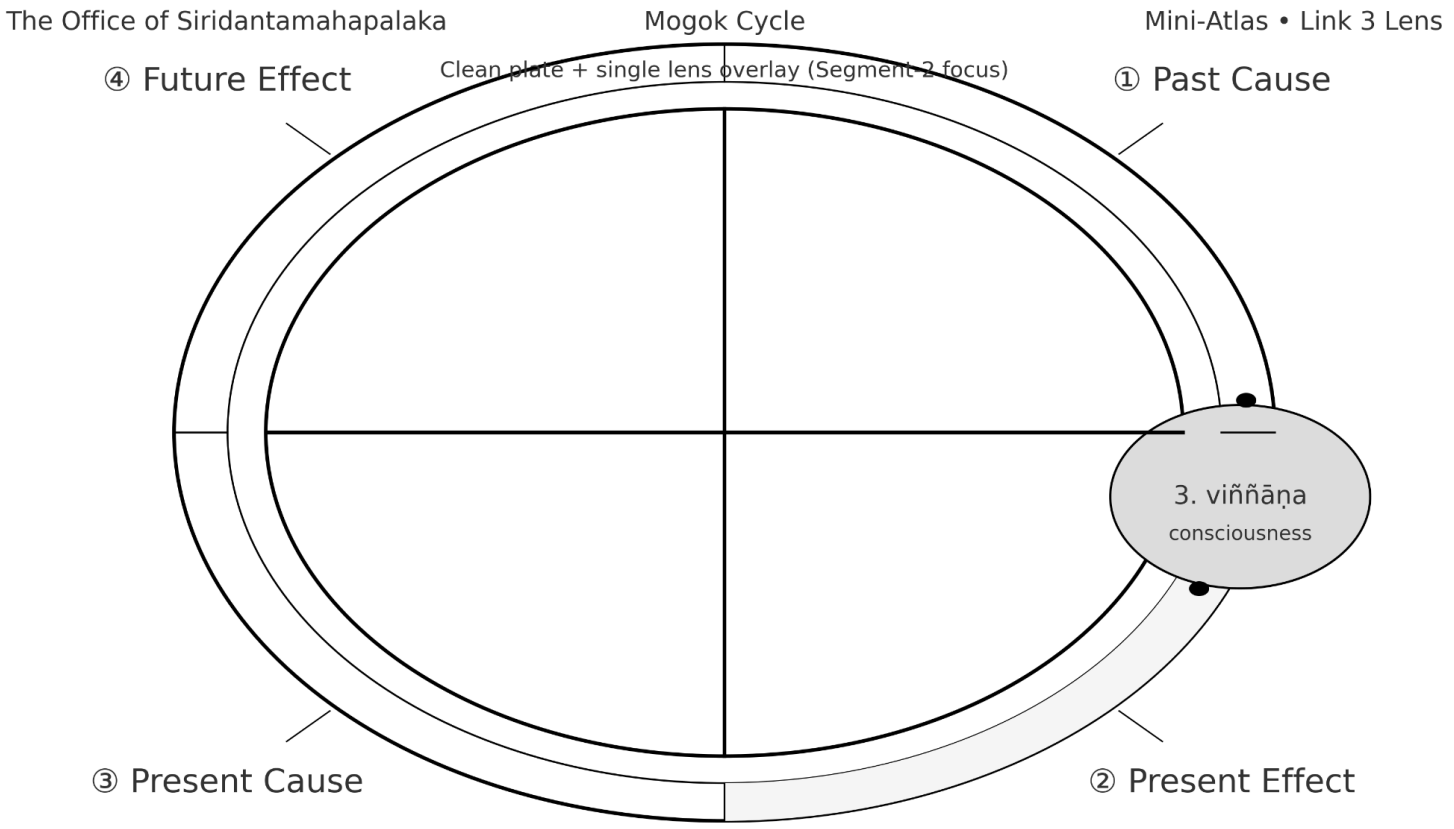
Nidāna (③–⑦)	Khandha emphasis at the moment	Vaṭṭa (round)	Segment on wheel	Operational note for drills
③ **Viññāṇa**	**Viññāṇa-khandha** (knowing) with supportive rūpa/nāma conditions	**Vipāka-vaṭṭa** (result)	② Present Effect	“Knowing flickers on” door-by-door; don’t add meanings yet.
④ **Nāma-rūpa**	Nāma set: **vedanā, saññā, cetanā, phassa, manasikāra** + rūpa supports	**Vipāka-vaṭṭa**	② Present Effect	Show nāma and rūpa as a pair—no self inside the bundle.
⑤ **Saḷāyatana**	Rūpa side: **five pasāda** + mind-base support; nāma side continues	**Vipāka-vaṭṭa**	② Present Effect	Mark six doors; use door-naming drill (see V2.5).
⑥ **Phassa**	Contact event (door + object + consciousness meet)	**Vipāka-vaṭṭa**	② Present Effect	Use triads (see V2.6); keep phrases short, impersonal.

⑦ **Vedanā**	**Vedanā-khandha** becomes explicit	(tone)	**Vipāka-vaṭṭa** → handoff risk to **Kilesa/Kamma** via C2	② Present Effect (edge)	Label tone clearly; hold at ⑦ to prevent **taṇhā** (saved for Vol. 3).

Plate discipline (Vol. 2): keep all five links in the **Present-Effect** band; annotate **C1** lightly (past→present) but **do not** activate **C2** yet; that hinge becomes the headline in Vol. 3.

Back Matter (Vol. 2)

- Mini-atlas plates: 3–7 clean plate + lens overlays (one at a time).



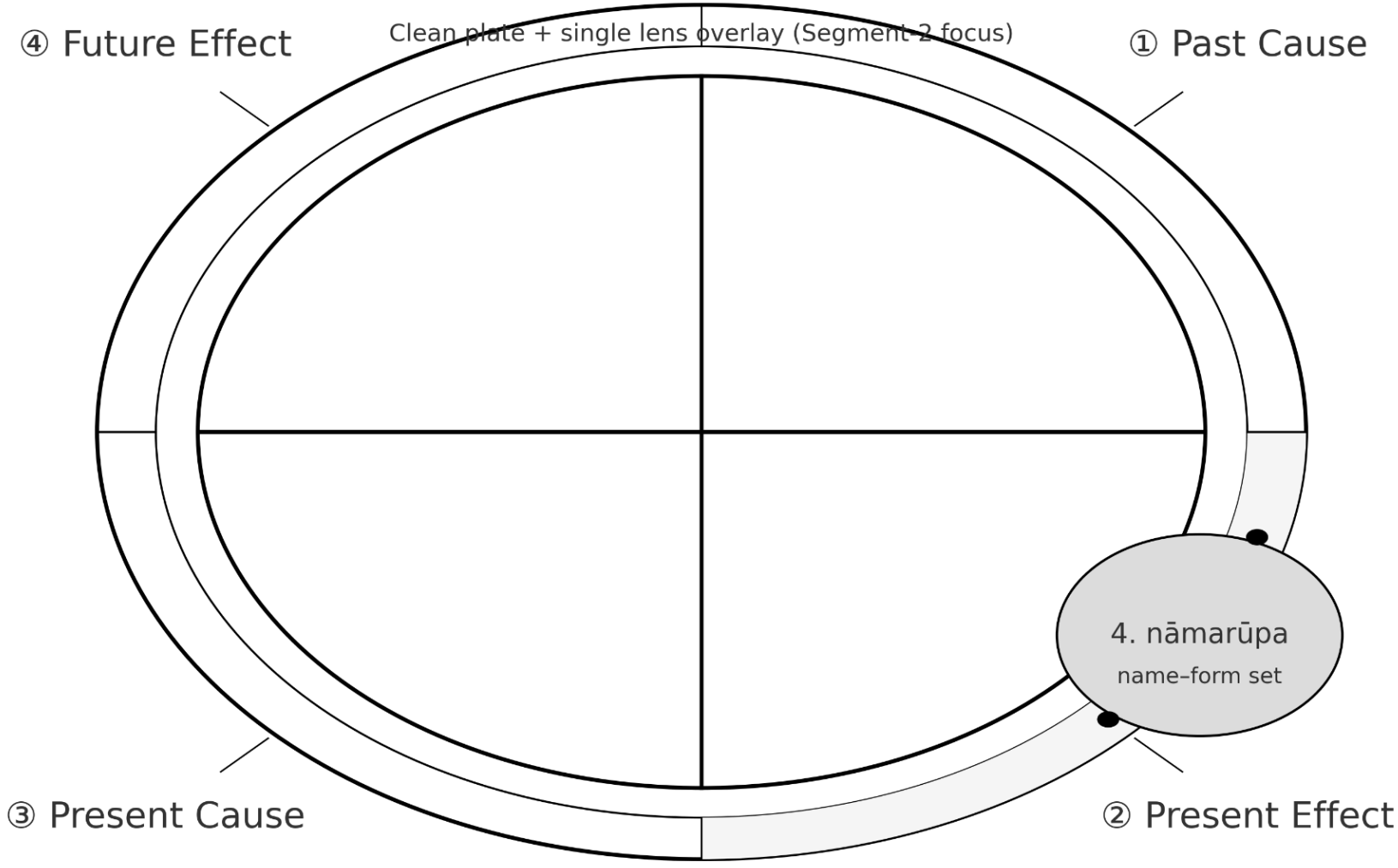
A Beginner's Guide to the Law of Dependent Origination Vol-2

The Office of Siridantamahapalaka

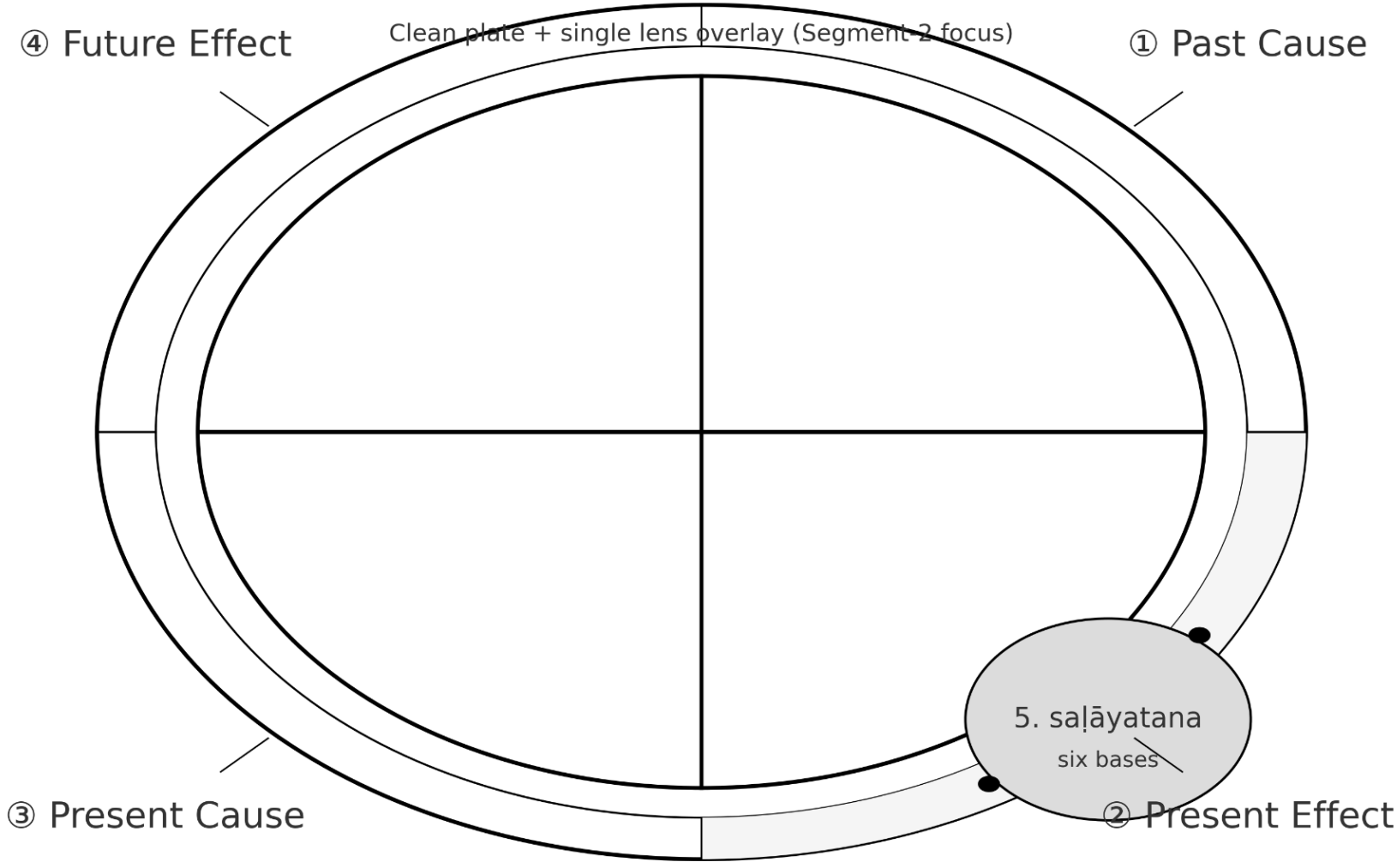
Mogok Cycle

Clean plate + single lens overlay (Segment-2 focus)

Mini-Atlas • Link 4 Lens

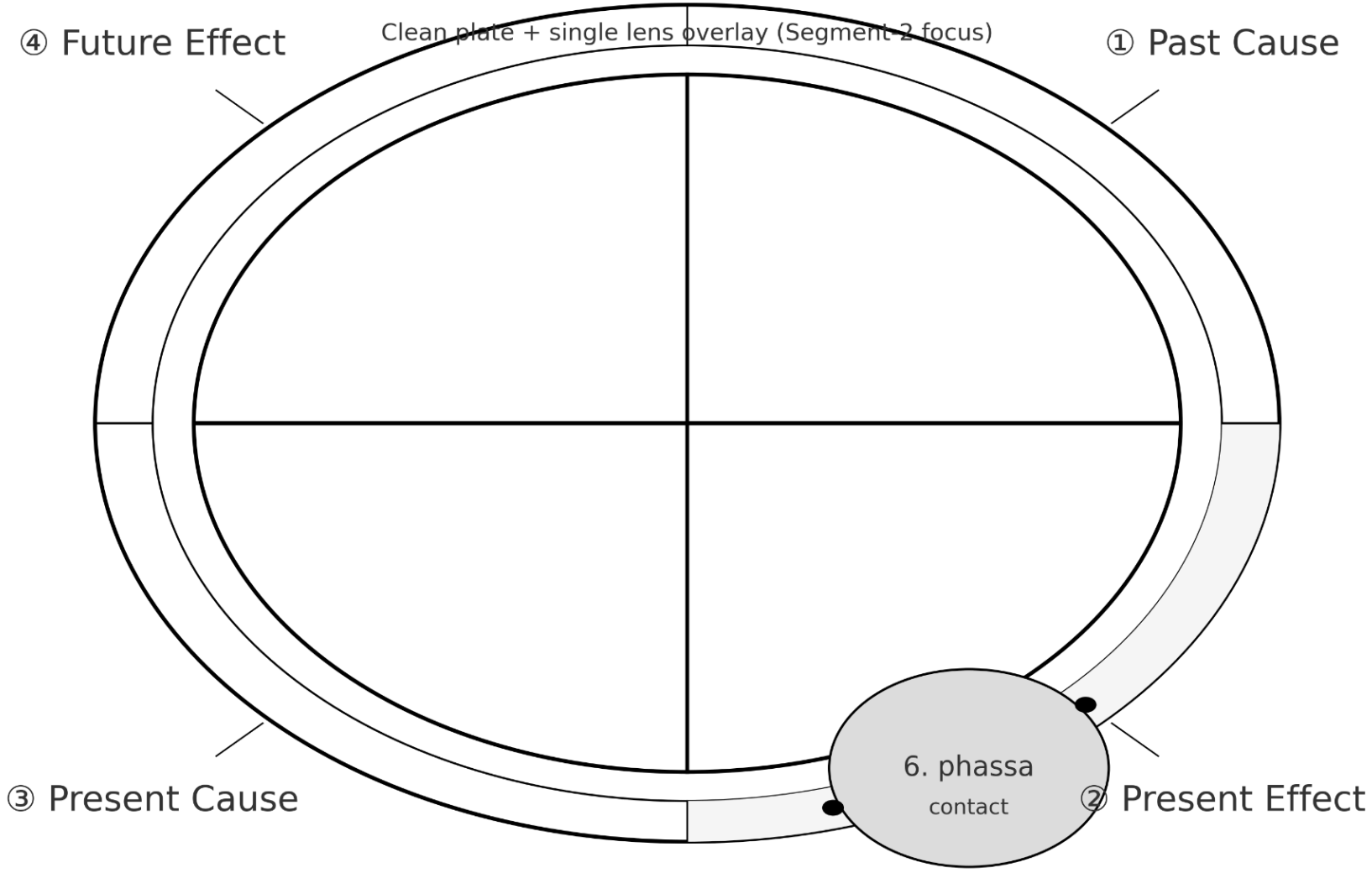


A Beginner's Guide to the Law of Dependent Origination Vol-2



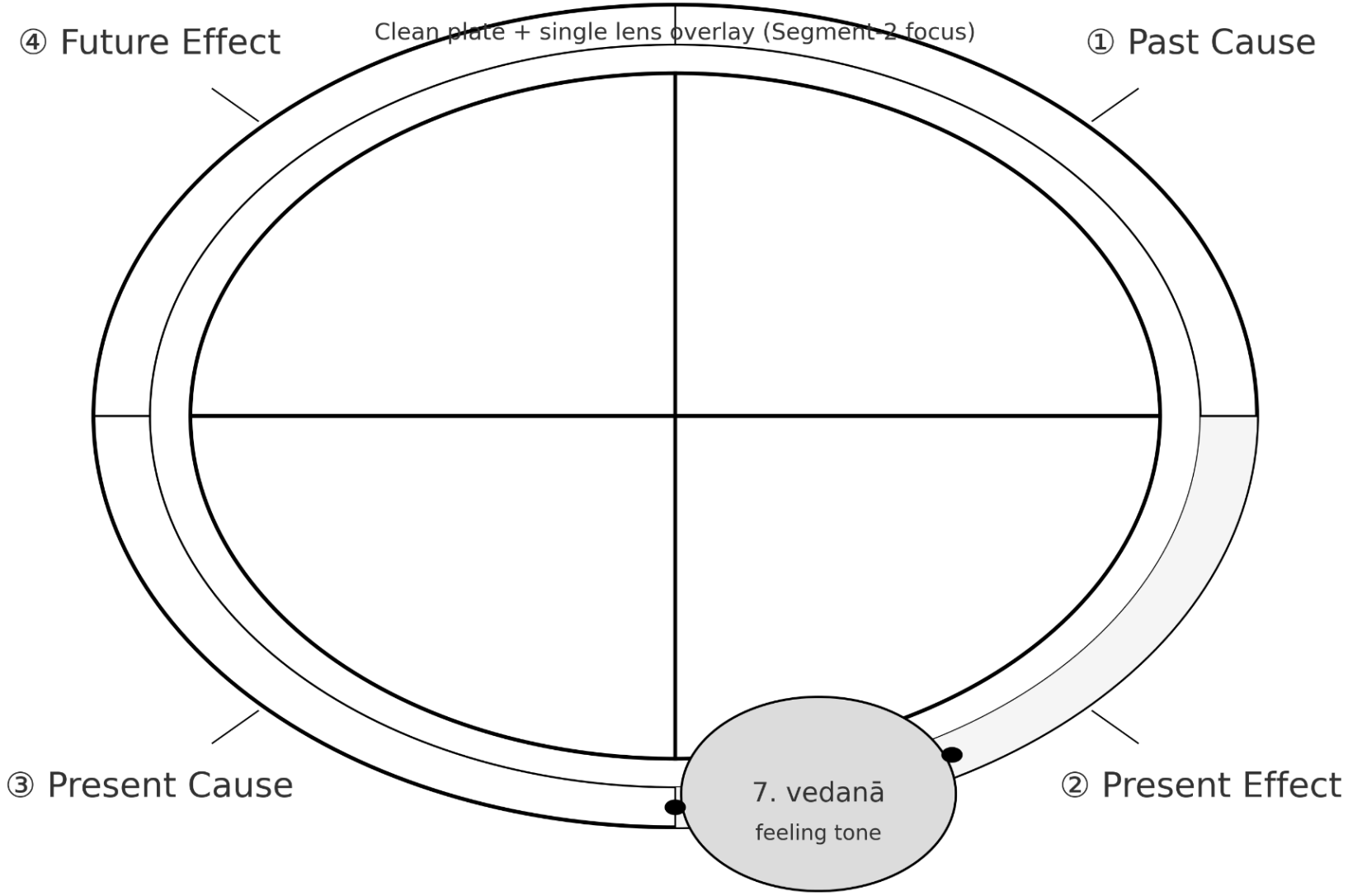
A Beginner's Guide to the Law of Dependent Origination Vol-2

Clean plate + single lens overlay (Segment-2 focus)



A Beginner's Guide to the Law of Dependent Origination Vol-2

Clean plate + single lens overlay (Segment-2 focus)



Glossary

Nāma sets (for Segment-2 context)

- **vedanā** (feeling/feeling tone): the affective tone that arises with contact (pleasant, painful, neutral as later detailed in tone charts).
- **saññā** (perception/marking): recognition and labeling of features in the object stream.
- **cetanā** (volition/intending): the conative push that coordinates mental factors toward an object.
- **viññāṇa** (consciousness): the knowing function; door-specific at the five sense doors and mind-door.

Working set on plates: **{vedanā, saññā, cetanā, viññāṇa}** (used in the Interdependence Grid, V2.3).

Doors (sixfold internal bases)

- **cakkhu** (eye) — object: **rūpa** (visible form); consciousness: **cakkhuviññāṇa**.
- **sota** (ear) — object: **sadda** (sound); consciousness: **sotaviññāṇa**.
- **ghāna** (nose) — object: **gandha** (odor); consciousness: **ghānaviññāṇa**.
- **jivhā** (tongue) — object: **rasa** (taste); consciousness: **jivhāviññāṇa**.
- **kāya** (body) — object: **phoṭṭhabba** (tangible: temperature/pressure/motion); consciousness: **kāyaviññāṇa**.
- **mano** (mind) — object: **dhamma** (mental objects); consciousness: **manoviññāṇa**.

Use with Door Map (V2.5) and Contact Triad Schema (V2.6).

Contact types (door + object + matching consciousness ⇒ phassa)

- **cakkhusamphassa**: eye-door contact (cakkhu + rūpa + cakkhuviññāṇa → **phassa**).
- **sotasamphassa**: ear-door contact (sota + sadda + sotaviññāṇa → **phassa**).
- **ghānasamphassa**: nose-door contact (ghāna + gandha + ghānaviññāṇa → **phassa**).
- **jivhāsamphassa**: tongue-door contact (jivhā + rasa + jivhāviññāṇa → **phassa**).
- **kāyasmphassa** (often written **kāyasamphassa**): body-door contact (kāya + phoṭṭhabba + kāyaviññāṇa → **phassa**).
- **manosamphassa**: mind-door contact (mano + dhamma + manoviññāṇa → **phassa**).

Grammar on plates: **saḷāyatana** → **phassa** → **vedanā** (“Touch-to-Tone,” V2.7). Core EBT cadence used on the rims: *“phassa paccayā vedanā.”*

About the Author

Bhikkhu Indasoma Siridantamahapalaka (pen name of **Ven. Sao Dhammasami, M.A. in Pāli, Ph.D. Candidate, I.B.S.C.**) is a Buddhist monk, researcher, teacher and Master Trainer dedicated to preserving and transmitting the Buddha's profound teaching of *Paṭiccasamuppāda* (Dependent Origination). His academic formation combines rigorous Pāli studies at **Magadh University, Bodhgaya**, with higher research in Theravāda philosophy, Abhidhamma, and meditation methodologies.

Ven. Sao Dhammasami has undertaken extensive study of both canonical sources and traditional Burmese lineages, including the teachings of Mogok Sayadaw, Monlae Sayardaw ,Mahāsi Sayadaw, Pa-Auk Sayadaw, and Ledi Sayadaw. His work integrates doctrinal precision with practical application, seeking to make complex principles—such as the twelve links, three rounds (*vaṭṭa*), and twenty modes—accessible for modern students, practitioners, and educators.

He is also the founder of **The Hswagata Buddha Tooth Relics Preservation Museum and he is working for The Office of Siridantamahapalaka**, a platform devoted to Dhamma research, publications, and educational tools. Beyond his academic and teaching commitments, he has actively engaged in cultural preservation and interfaith dialogue, contributing to the safeguarding of Buddhist heritage, including sacred relics and historical sites.

Breaking the Wheel: A Practical Handbook on Dependent Origination represents his most comprehensive effort to date: a bridge between ancient Pāli wisdom, Abhidhamma analysis, and contemporary pedagogy. It is written to serve not only scholars of Buddhism but also practitioners seeking a practical roadmap to understand and transcend the cycle of *saṃsāra*.

The Author Published Books

(All Books can download at https://www.amazon.com and https://www.academia.edu)

1. The 75 Sekhiyas 5th Part Kabaḷa · November 21, 2024 · B0DNRBBPB9
2. The 75 Sekhiya Rules of the Pātimokkha · November 20, 2024 · B0DNN314HB
3. **Custodians of the Buddha's Sacred Relics Vol-1** · January 16, 2025 · B0DT6C12R
4. **The Relic Wars: Faith, Deception, and the Fight for Truth** · February 17, 2025 · B0DDXYQ6Z6
5. The 2 Aniyata Rules of the Pātimokkha · November 25, 2024 · B0DNZKGPHZ
6. Teacher Manual Hand Book Introduction · November 5, 2024 · B0DM2Q1J65
7. The 92 Pācittiyas sahadhammika · November 20, 2024 · B0DNMVW6XS1
8. The 92 Pācittiyas 5th part Acelaka · November 20, 2024 · B0DNMVM1CZ
9. The 92 Pācittiyas Surāpāna: MONASTIKA · November 20, 2024 · B0DNMY7HWD
10. Other Faults (Out of Pātimokkha) Third Part · November 22, 2024 · B0DNTM2T96

11. The 7 Adhikaraṇasamatha Methods: Commentary · November 22, 2024 · B0DNTMYV6M

12. The 75 Sekhiyas 1st part, Parimaṇḍa · November 20, 2024 · B0DNMVRTLY

13. The 75 Sekhiya Rules of the Pātimokkha · November 21, 2024 · B0DNRBWM1N

14. The 75 Sekhiya Rules of the Pātimokkha · November 21, 2024 · B0DNDRD5KM6

15. The 4 Pārājikas the 227 Rules of Pātimokkha · November 20, 2024 · B0DNMVJSF4

16. Musāvāda the 1st part of The 92 Pācittiyas · November 20, 2024 · B0DNMWQCP3

17. The 92 Pācittiyas 3rd part Ovāda: MONASTIKA · November 20, 2024 · B0DNMVHWJ1

18. The 30 Nissaggiya Rules: MONASTIC DHAMMA · November 16, 2024 · B0DNBHLFGG

19. The 4 Pāṭidesanīyas: MONASTIC DHAMMA · November 20, 2024 · B0DNMXHQ7X

20. Bhūtāgāma 2nd part of the 92 Pācittiyas · November 20, 2024 · B0DNMVX8HN

21. Paṭiccasamuppāda (Law of Dependent Origination) · August 22, 2024 · B0DDXYTFD7

22. The 2 Aniyata Rules of the Pātimokkha · November 20, 2024 · B0DNNMXBLSS

23. The 92 Pācittiyas 9th part Ratana: MONASTIKA · November 20, 2024 · B0DNMVY29B

24. The 13 Saṃghādisesas: Monastic Dhamma · November 20, 2024 · B0DNMXQPKG

25. The 92 Pācittiyas 4th part Āvasatha: MONASTIKA · November 20, 2024 · B0DNMTVGL3

26. The 92 Pācittiyas Sappāṇaka: MONASTIKA · November 20, 2024 · B0DNMW8DZ0

27. The 13 Saṃghādisesas: (Assessment B) · November 24, 2024 · B0DNNY3CJDV

28. The 92 Pācittiyas (3rd Part - Ovāda) · November 26, 2024 · B0D2PHJ6G8

29. The 92 Pācittiyas (4th Part, Āvasatha) · November 26, 2024 · B0DP2T4MSQ

30. The 4 Pāṭidesanīyas Assessment Book · November 28, 2024 · B0DP7BMDCN

31. The 92 Pācittiyas (8th Part - Sahad) · November 28, 2024 · B0DP78HQT7

32. The 92 Pācittiyas (9th Part, Ratana) · November 28, 2024 · B0DP78PWPV

33. The 92 Pācittiyas (5th Part, Ac) · November 26, 2024 · B0DP3GNH5R

34. The 92 Pācittiyas (6th Part, Su) · November 27, 2024 · B0DP5SRSM9

35. The 75 Sekhiya Rules of the Pātimokkha · November 20, 2024 · B0DNMX5BK2

36. The 75 Sekhiyas 2nd Part Ujuggāhika · November 20, 2024 · B0DJCSSCJ

37. The 13 Saṃghādisesas: (Assessment B) · November 24, 2024 · B0DNNY3CJDV

38. The 92 Pācittiyas (3rd Part - Ovāda) · November 26, 2024 · B0D2PHJ6G8

39. The 92 Pācittiyas (4th Part, Āvasatha) · November 26, 2024 · B0DP2T4MSQ

40. The 4 Pāṭidesanīyas Assessment Book · November 28, 2024 · B0DP7BMDCN

41. The 92 Pācittiyas (8th Part - Sahad) · November 28, 2024 · B0DP78HQT7

42. The 92 Pācittiyas (9th Part, Ratana) · November 28, 2024 · B0DP78PWPV

43. The 92 Pācittiyas (5th Part, Ac) · November 26, 2024 · B0DP3GNH5R

44. The 92 Pācittiyas (6th Part, Su) · November 27, 2024 · B0DP5SRSM9

45. The 75 Sekhiya Rules of the Pātimokkha · November 20, 2024 · B0DNMX5BK2

46. The 75 Sekhiyas 2nd Part Ujuggāhika · November 20, 2024 · B0DJCSSCJ

47. Assessment Book for the 227 Rules of the Pātimokkha · November 30, 2024 · B0DPCVX2QB

48. The 75 Sekhiyas 1st Part, Parimaṇḍa · November 29, 2024 · B0DPB6PK22

49. The 75 Sekhiyas 3rd Part, Khambhaka · November 29, 2024 · B0DPB8T8YS

50. The 30 Nissaggiya Rules (Assessment) · November 25, 2024 · B0DNYHPJ66

51. The 92 Pācittiyas (2nd Part - Bhūta) · November 25, 2024 · B0DNYX6SDT

52. The 75 Sekhiyas 2nd Part, Ujuggāhika · November 29, 2024 · B0DPBCT4HT

53. The 92 Pācittiyas (1st Part - Musās) · November 25, 2024 · B0DNZ69PT

54. The 4 Pārājikas and the 227 Rules of the Pātimokkha · November 24, 2024 · B0DNY2DPHL

55. The 92 Pācittiyas (8th Part, Sa) · November 27, 2024 · B0DP5325HQ

56. ***Breaking the Wheel: A Practical Handbook on Dependent Origination***. August 25, 2025. B0FNRNQKYB

57. **Breaking Samudaya Ñāṇa: Cutting Craving's Root,Sep 03,2025 . B0FPRKNM4Y**

58. **SEEING DUKKHASACCA ÑĀṆA: Penetrating the Truth of Suffering,Sep.04, 2025. B0FPQGC93L**

59. **Realizing Nirodha Ñāṇa: The Cessation of Suffering,Sep.04,2025. B0FPVV8N49**

60. **Walking Magga Ñāṇa: The Path to Liberation .Sep 05,2025 . B0FPWZRL6G**